

The Magazine For Prince/♂ Fans And Collectors

UPTOWN

Fall 1995 • #20

EVERYBODY WANTS 2 SELL
What's Already Been Sold

— The Evolution of *The Gold Experience*

ISN'T IT A SHAME THIS AIN'T A MOVIE
— THEN U COULD REWRITE MY EVERY LINE

— Deleted Movie Footage [part 2]

the GLAMOROUS *life*

— The Sheila E. Story

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The UPTOWN Survey — Results and Comments

#20

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EDITOR'S NOTE

This issue does not contain the expected March European tour report. We received too few reports and descriptions from fans, and we did not feel what we had was comprehensive or detailed enough. We need more details and comments on the concerts in Glasgow and Sheffield. Please send us your reports: how did the shows compare to other concerts you saw? what was the audience response? was it a "routine" show or was it playful and spontaneous? did anything unusual occur? any particular highpoints?

Needless to say, we're very thankful for the reports we have received so far, but to make the tour report as detailed and interesting as possible, we need more reports on the concerts mentioned above. All help is much appreciated and will of course be fully credited. The tour report will definitely be included in the October issue (*UPTOWN* #21), which will be the start of our fifth year!

As I have pointed out in the past, the magazine is published some time during the month of publication (January, April, July, and October). This gives us more flexibility and enables us to include important last-minute news. Unfortunately, we still get many letters from subscribers who seem to think that the magazine is out on the *first* day of the month.

I hope you will enjoy this issue even though we were not able to include the tour report (though the April issue, *UPTOWN* #18, did include two pages on the tour). Per Nilsen has written an article on Sheila E.'s career, while Troy Motes continues his study of Prince's films, focusing on the footage that was deleted from *Under The Cherry Moon* and *Graffiti Bridge*. Harold Lewis traces the development of *The Gold Experience*, which finally is slated for release. The issue also contains the *UPTOWN* survey results and comments. Simultaneously with this issue, we are publishing a special issue, *UPTOWN* #19, devoted to Prince's posters. To our knowledge, this is the first-ever attempt to compile a "posterography," and I hope you'll find it interesting.

Magnus Nilsson

NEXT ISSUE: OCTOBER 1995

Editorial

UPTOWN — the independent magazine for Prince & New Power Generation fans and collectors — is published quarterly (January, April, July, October).

In addition to these issues, a fifth special issue is published yearly.

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NEWS Crucial

and Warners settle differences... It would appear that and Warner Bros have settled their differences, at least for the time being. It is now likely that the *Exodus* album will be released in the States on August 1st, and there is a release date for *The Gold Experience*, September 12th, both albums to be distributed by Warner Bros. "Eye Hate U" may be the first *Gold* single, August 1st.



NPG singles... The first US single from *Exodus* is "The Good Life" b/w "Get Wild [Money Maker Mix]," released June 13th. "Count The Days [Edit Version]" / "Count The Days [Album Version]" / "New Power Soul" was released as a second European CD single (after "Get Wild") in late June. "The Good Life" is planned as the second single in the UK.

More interviews... In addition to the interviews we listed in *UPTOWN* #18, *Time Out*, *The Guardian*, *The New Musical Express*, *Echoes* and *The Voice*, gave interviews to *Q*, *The Sun*, *The Evening Standard* and *Smash Hits* while in England in March. These interviews are very similar to the ones we described and do not really contain anything of substance not covered in our summary in *UPTOWN* #18.

Nightclubbing... returned to the States from England on April 6th, to attend the opening of the Fashion Café during the Fashion Week in New York. The new Rockefeller Center restaurant is owned by top models Naomi Campbell, Elle MacPherson and Claudia Schiffer. Celebrity guests included Veronica Webb, who recently interviewed for *The Sunday Show* in England. While in New York, dropped by designer Isaac Mizrahi's show to visit Webb. He also reportedly sat for a photo shoot with photographer Richard Avedon, wearing Versace. The pictures are intended for *Italian Vogue*. He was also spotted on two nights at the Tunnel in New York.

The following week, went to Los Angeles where he held late-night parties, called "Get Wild Experiences," at Glam Slam West on April 14th and 15th. The next week, returned to Minneapolis to throw two small early-morning parties at Paisley Park on April 22nd and 23rd. The first party began at 1:30 am, the second one at 2:00 am. There were no performances. DJ Brother Jules asked the crowd if they liked the new music (*The Gold Experience* and *Exodus* tracks) being played from CD. If they did, he said they could come back

the next weekend when some of it would be available.

Two more parties followed on April 27th and 28th. Prince then flew to Florida, where he was seen at Glam Slam Miami on April 28th. The next night, he spent more time at Glam Slam Miami, where he hung out from midnight until almost 4:00 am. On May 5th, Prince attended "The Good Life" afterhours party at Glam Slam West, arriving around 3:30 am. The next night he turned up at Nell's in New York.

Back in Minneapolis, Prince and The NPG (minus Tommy Barbarella) and Sheila E. all came to watch Dr. Mambo's Combo, including Michael Bland on drums, at Bunker's on May 22nd. The NPG took over the stage and played a set from *Exodus*, including "Get Wild." Prince was expected to perform, but left abruptly. There were small parties at Paisley Park on May 18th and 21st, and again on May 25th and 28th. Prince usually joined these parties at 3:00 am and gave the DJ several *Gold* tracks to play from CD and a new song possibly called "Good Dick And A Job."

Glam Slam West concerts... Hosted by DJ Richard Blade of KROQ-FM radio, a party called "5 Foot 10-Pak Glam Slam" was held May 11th at Glam Slam West by Sirius Publishing, who create CD-ROM packages, to entertain industry people in Los Angeles for the Electronic Entertainment Exposition. The Ramones, Sam Ellis, and Dreadnek performed during the party that was planned to run from 8 pm to 1 am and which was advertised as including a performance by Prince. Due to technical difficulties, mostly with the sound system, Prince and The NPG did not hit the stage until around 3:50 am. As things started very late, Prince and the band only played for 65 minutes. Overall, he was not in a particularly "interactive" or playful mood, and though he made no apologies for the late start, he did not seem too happy about it. The line-up was the basic NPG band (Sonny, Morris, Tommy, Michael B) augmented by Kirk Johnson and McGoo on percussion and Eric Leeds on sax. They opened with a lengthy instrumental Santana medley (which consists of portions from "Jungle Strut," "Toussaint L'Overture," and "Soul Sacrifice"). Eric took over most of the solos during the number because Prince was unable to get a proper sound level on his guitar. After straightening out some microphone problems, Prince introduced the band, then launched into "I'm In The Mood" (also known as "Glam Slam Boogie"). Next came "Johnny," with Prince helping Tommy on the keyboards, before picking up the bass for "Days Of Wild," which was very long and heavy on the bass. The last song was "18 & Over," which mellowed things down a bit. After the last verse, Prince left the stage while the band finished up the song. The show was over at 4:55 am. Because of the late start, the DJ announced that the show would continue the following night, but tickets (at \$50 each) were only available at the Glam Slam box office in person.

The next morning around 1:30 am, Prince and band were back to play another show at Glam Slam for Warner executives. This show had been opened to the public, but tickets went on sale at such short notice that only about 300 people found out in time to attend. None Gaye and rapper/poet 99 were in attendance. A VIP buffet was set up in the restaurant before the concert. The show was much more structured than the previous night's concert, and closely resembled the European concerts in March. The set was the following: "Endorphinmachine" / "The Jam" / "Shhh" / "Days Of Wild" / "Now" - "Babies Makin' Babies" / "Johnny" / "The Most Beautiful Girl In The World" / "Pussy Control" / "Letitgo" / "Pink Cashmere" / "18 & Over" / "Get Wild" / "Big Fun."

Before "Days Of Wild," Prince said to Mayte, "Hey Mayte, I hear Warner Bros. is in the house. I may

have 'slave' on my face, but I have peace in my heart. Here's to a new beginning." Eric Leeds joined the band for a Madhouse-style jam after "Babies Makin' Babies." To introduce "Pussy Control," Prince said that there were some folks in the house from Warner Bros., and that the company has a lot of women in high positions. "You know what kind of control they call that, don't you? How many of you ladies have control? How many of you ladies have 'pussy control'?"

Open rehearsals... Prince played a 60-minute "open rehearsal" set at Paisley Park on June 1st. The show did not begin until about 3:30 am, delayed because Prince was waiting for Sonny Thompson to arrive. The bass player never made it, so Prince told the crowd, "Sorry, Sonny didn't show up. I'll have to play the bass tonight." The concert started with "Big Fun," which went into a bit of "Return Of The Bump Squad." Then Prince asked the crowd if O.J. (Simpson) and Timothy McVeigh (held suspect in the bombing of the Oklahoma City Federal building) were innocent or guilty. When people said "guilty" concerning McVeigh, Prince replied, "So do you believe everything you see on television, the hellavision?" The concert continued with "Mad," "Pussy Control," and an instrumental version of "Race" which had Prince and Tommy improvising a lot. Next was a cover tune by Adina Howard, "Freak Like Me," before "Get Wild" closed the set. Prince invited everyone back the next night when he said, "We'll do it again."

The next night the concert started at 3 am, and Prince played for about 100 minutes. Mostly females were admitted, which caused quite a stir amongst the men who were hoping to attend, and led to Paisley Park issuing a public apology on one of the local radio stations. The only men who were let in were friends of the bodyguards. Many felt it was awful and discriminatory to have a party and not warn people that only ladies will be let in.

As bad as things were outside, that's how good things were inside. Prince was in a happy mood, dancing more than many fans had ever seen at any Paisley Park gig. Eric Leeds was part of the band the entire night and took extended solos during many songs. They played the following songs: "The Jam" / "Count The Days" / "Days Of Wild" / "Race" - "Girls And Boys" (including a bit of the "Ethereal" mix of "Cream") / "Pussy Control" / "Skin Tight" / "Brick House" (cover of Commodores tune) / "Billy Jack Bitch" / "Flash Light" (cover of Parliament tune) / "Mary, Don't You Weep" / "The Ride" / "Mad" / "Johnny" (intro) - "Glam Slam Boogie" / "Return Of The Bump Squad." Chaka Khan's cousin,

Stacy Francis, who had joined Prince during the Astoria aftershow in London in March, came out and sang a cover of her cousin's Rufus number "Sweet Thing." The concert was over at 4:45 am. A party followed until the sun was well up, around 5:30 am or so.

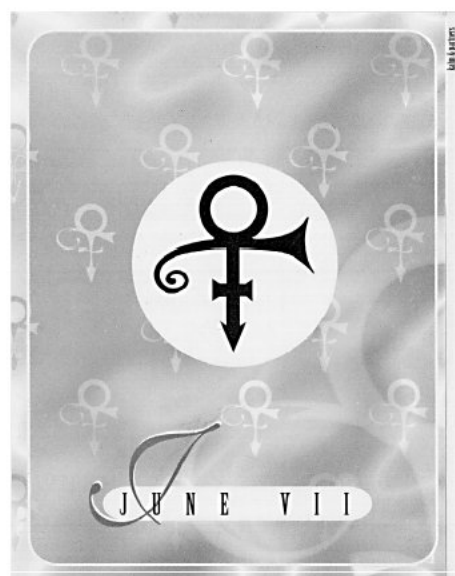
Both the June 1st and 2nd concerts were held in the atrium section of Paisley Park and there were between 100 and 150 people in attendance at each show. Prince wore white for the first show, black and gold for the second.

Guest performance... Prince joined Carlos Santana on stage at the Sunrise Musical Theater in Fort Lauderdale on June 6th. Prince hopped on stage to play guitar on a Santana medley that had the song "Soul Sacrifice" as its core. He then popped off the stage as quickly as he had appeared, his ever-present lollipop still firmly between his teeth. "Let's hear it for, ah... whatever it is he calls himself these days," Carlos Santana said to a round of cheers and raised cigarette lighters.

Birthday shows... Prince celebrated his second "birthday" as Prince (his 37th year birthday as Prince) with two shows at Miami Glam Slam, on June 7th and 8th. On June 7th, the doors opened at around 11:20 pm. Supported by seven dancers, Mayte first performed a 12-minute show, lip-synching and dancing to three songs, "Children Of The Sun," "Listen To Your Heart," and "Baby Doll." All three songs were raps, not too far removed from Carmen Electra's music.

Prince, all dressed in red, hit the stage at 1:30 am, kicking off with "Endorphinmachine," which was followed by "The Jam," "Shhh," "Days Of Wild" (no "Hair" this time), and "Now" (without "Babies Makin' Babies"). Next was a jam that included parts from "Funky Stuff," for which Eric Leeds joined the band to play some inspired sax. The show continued with "The Most Beautiful Girl In The World" and "Pussy Control." The set up until "Pussy Control" was professionally filmed by eight or more cameras, while the rest of the set was filmed by only four cameras. After "Letitgo," Eric Leeds joined the band again for "Pink Cashmere." Mayte's dancers joined in for "Loose!" The concert continued with "Count The Days," "Return Of The Bump Squad," and the "Oriental intro" and "7."

After a 10-minute break, the band plus Eric Leeds came back for a rousing 18-minute version of "Get Wild." A jam based around the "Johnny" groove was next. Prince introduced the band and closed the show with "Billy Jack Bitch" and "Gold." The show was over at 3:35 pm.




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The second concert, the next day, started at 2:30 am with the Santana medley, followed by "I Love U In Me," "Peach," "The Ride," and "Oriental intro" and "7." Eric Leeds joined the band for "Get Wild," which was followed by "Big Fun." Two other NPG numbers from *Exodus* followed, "Count The Days"

and "Return Of The Bump Squad." After a five-minute break, the show continued with "Pussy Control." Eric Leeds took the centre stage for the Madhouse number "Asswoop." Four covers followed, "Mary, Don't You Weep," "Skin Tight," "Brick House," and "Get Up (I Feel Like Being A) Sex Machine," which went into a jam. "Glam Slam Boogie" and "The Most Beautiful Girl In The World" closed the main set, but Ψ and band returned after five minutes for a final encore of "Race" and "Flashlight." The concert ended at 4:45 pm.

Miami video shoots... Footage for a video of "Count The Days" was shot in the morning of June 7th at Glam Slam in Miami. The club was empty for the video shoot. The next day (June 8th), around 150 people were hired (@ \$75) for the filming of "The Good Life" at Glam Slam in Miami. The shooting started at around 6 pm. Ψ was dressed in black, with a hat and a scarf covering his face, and with long, black fake hair. They filmed the complete song two times. They used playback but the instruments were plugged in, so you could hear Ψ playing the bass. During the video shoot, the band jammed a little bit on "Don't Call Me Nigger, Whitey."

After filming the song twice, they shot Sonny with Mayte dancing beside him. Then Ψ came on stage and told the audience that he wanted to have Sonny stagediving, which he did. Finally, they reshoot parts of the "Pussy Control" video. Each time, the playback started with the second verse.

Jamming at Bunker's... Dr. Mambo's Combo celebrated the group's eighth year anniversary with a concert on June 12th at Bunker's, Minneapolis. The band included Billy Franze, Margie Cox, former Time and Family member Jellybean Johnson, Michael Bland, and a few others. Ψ joined the band on the 12th at 12:40 am for 15 minutes. He had slave written on his cheek and borrowed Billy Franze's guitar to take part in a jam centred around Sly Stone's "Everyday People." He did not sing and took only a few solos on guitar. He seemed to enjoy himself a lot, talking and joking with Jellybean and Billy.

Paisley Park party... A party was held at Paisley Park on June 14th. The doors opened at 2 am (so it was really June 15th). A little buffet was served and DJ Brother Jules played some music. Ψ arrived around 4 am, all dressed in black and sucking on his lollipop. Two new mixes of "Pussy Control" were played. The first one was a bit faster than the "original" version and was somewhat extended. The second version was much faster and featured a female voice saying, "I don't care what you been told, pussy control got you in control." Next was a new version of "Eye Hate U," featuring some new lyrics. They also played a new extended version of "Mad." Ψ left the party at 4:40 am.

Paisley Park concert... Another early am performance was held at Paisley Park on June 17th. The doors opened around 8 pm (admission was \$5), but fans had to wait for several hours for Ψ

to return from Los Angeles. While they waited, however, several special things were happening. In one room, a mini-NPG store was set up, in another the videos for "Empty Room," "The Same December," "Zannalee," "18 & Over," and "Get Wild" were played in a continuous loop. Also, all three pieces of the Endorphinmachine stage were set up through the Park. Drinks and food was served near the main entrance, but you had to pay for everything.

The concert started at 3:40 am with a sampled intro of "Days Of Wild" before Ψ came on stage, all dressed in white and with a hat, announcing, "Welcome to the dawn motherfuckers! This is love for one another." He joked around with the crowd for a little while, asking if they wanted to hear new or old stuff. He asked, "What do we call people who go by the name Prince?" and ripped into "Billy Jack Bitch." He did a stage dive during the song, but he was caught by his bodyguards at the right hand of the stage. "18 & Over" was next. There were some problems with his bass, so he handed it over to one of his technicians, picking up a guitar instead. He continued with the guitar for "Return Of The Bump Squad," which was followed by "Count The Days." Ψ said after the latter song, "A man from Mars, a woman from Venus. Would you feel like a star if I let you see my... house?" A cool version of "Brick House" followed, during which Ψ played a little bass solo, finally getting the bass guitar to function properly.

Before playing "Get Wild," Ψ taught the crowd how to do the "Wild Sign." He invited some people up on stage. One of the guys did a weird dance which Mayte and Ψ seemed to really like. "Get Wild" turned into a jam. "Big Fun" and "The Jam" came next. Ψ started "The Jam" on the bass, but switched to guitar. Michael Bland played two drum solos during "The Jam," which was followed by "I Believe In You." Ψ asked if there were any musicians in the house who would like to join him on stage. He said that they had "Bud Light" on stage last time (referring to the February 12th 1994 gig, when a tattooed guy came on stage to play guitar with the band). A lot of people from the crowd came on stage for "Glam Slam Boogie." Ψ played a blues tune which started a bit like "Mary, Don't You Weep," but contained improvised lyrics like, "I gave you seven children, now you wanna give them back." Another jam followed before the Santana medley closed the set at 5:20 am.

Japanese tour... On May 25th, tickets went on sale to the following Japanese concerts: Tokyo, Budokan (June 28th and 29th), Tokyo, Yoyogi Olympic Pool (July 1st and 2nd), Osaka, Osaka Jo Hall (July 4th), and Fukuoka, Kyushu (July 8th). Another date in Tokyo (Budokan), July 10th, was later added, but the tour was abruptly cancelled a few days before the first concert date. It was subsequently announced that the tour has been rescheduled for early 1996, with the following dates: Tokyo, Budokan (January 8th and 9th), Osaka, Castle Hole (January 11th), Fukuoka, Kokusai Center (January 13th), Tokyo, Budokan (January 16th and 17th), and Yokohama, Arena (January 20th).

Rock and Roll Hall of Fame and Museum...

Ψ was among those performers originally announced at *The Concert For The Hall Of Fame*, a star-studded event commemorating the opening of the long-awaited Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. The event is to be held September 2nd at Cleveland Municipal Stadium (capacity 65,000). But, shortly after being announced, Ψ reportedly withdrew because of an argument with the Rock Hall planners – probably over the format of the show (pairing up artists

to perform cover versions of famous songs in rock music history). However, tickets went on sale June 23rd for an afterparty at the Aragon Ballroom in Cleveland, which, according to the venue's management, Ψ will use as his concert. For the afterparty, 2,000 people will be admitted, but only 500 tickets were sold to the general public. The remainder are going to celebrities and other VIPs. So apparently Ψ is still planning on being in town for the weekend.

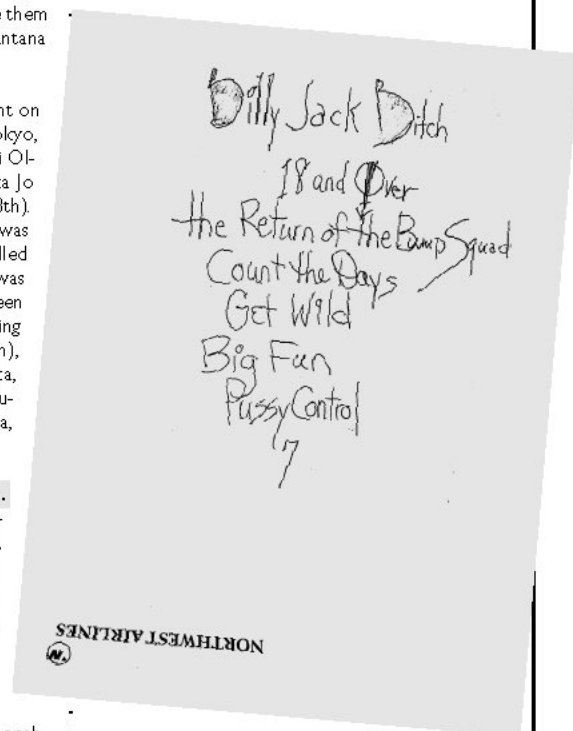
Rosie Gaines... *Closer Than Close*, Rosie Gaines' first album for Motown Records, was released in the US on June 13th. Three tracks feature input by Ψ and members of The NPG. "I Want U (Inner City Blue) Earth Mama Version" was written by Prince, Rosie Gaines, Marvin Gaye, Arthur Ross, James Nyx (and Leon Ware). The song contains a sample of Marvin Gaye's "Inner City Blues," written by Gaye/Nyx, and a sample of "I Want You" by Ware/Ross. Leon Ware's name isn't listed in the album's credits, but is listed on the cassette single credits.

"I Want U (Purple Version)" was written by Prince and Rosie Gaines, and features Levi Seacer, Jr. on guitar, Eric Leeds and Atlanta Bliss on horns, Tommy Barbarella and Rosie Gaines on keyboards, Ricky Peterson on bass and keyboards, Paul Peterson on bass, and Michael Bland on drums.

"My Tender Heart" was written by Rosie Gaines and Prince, and features, amongst others, Michael Bland on drums and Ψ (every other time he is listed as Prince) and The Steele's (sic) on background vocals.

The first single was released on May 9th, featuring "I Want U (Inner City Blue) Earth Mama Version" / "I Want U (Purple Version)."

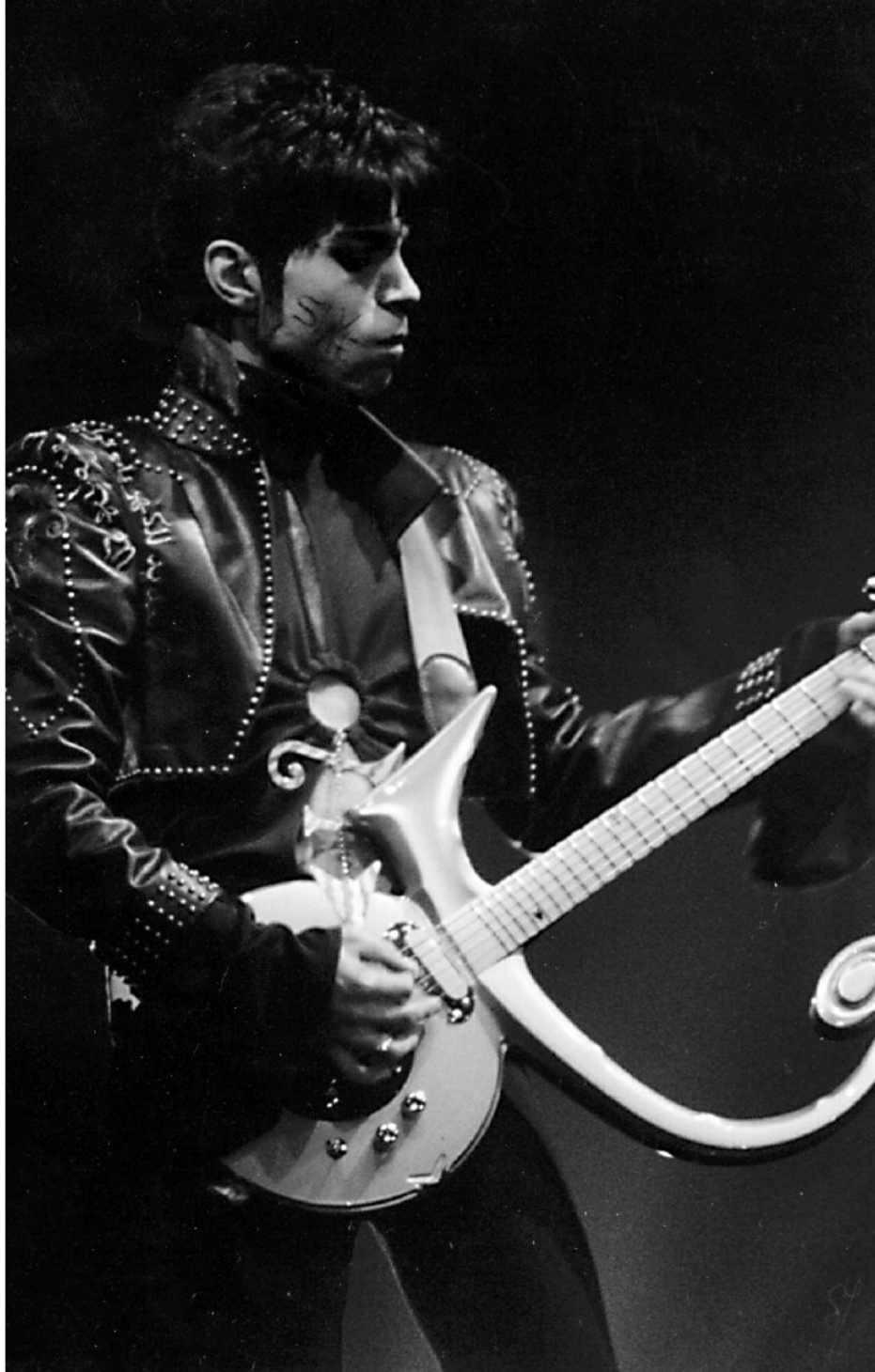
Mayte... Edel is planning to release an album by Mayte. A release date at the end of August is currently being discussed. An early configuration of Mayte's album included: "Children Of The Sun" / "In Your Gracious Name" / "If Eye Love U 2 Night" / "Rhythm Of Your Heart" / "Ain't No Place Like U" / "Brick House" / "Love's No Fun" / "Baby Don't Care" / "However Much U Want" / "Mo Better."



Ψ 's handwritten set list for June 17th.

The Gold Experience is not a groundbreaking album for Prince. However, it is a fun, playful effort that is virtually teeming with pop hit potential; indeed, it may be his most commercial record release since *Diamonds And Pearls* in 1991. In true Prince/NG style, he has managed to successfully amalgamate elements of hip-hop and rap with catchy pop, sizzling hard rock, funky vamps, and dazzling soulful vocals. And due to a nearly two-year feud with Warner Bros. Records, *The Gold Experience* is a record that has left most fans and many casual observers wondering if it would ever be released.

*Everybody Wants 2 Tell
What's Already Been Sold*



OBVIOUSLY, MANY FACTORS HAVE WEIGHED HEAVILY in the delay of *The Gold Experience*. The chief reason being Warner Bros. Records' belief that the general public cannot handle more than one new album release per year by an artist, as well as the difficulty of successfully promoting multiple releases. Prince has expressed repeatedly in recent interviews his willingness to "make music free," or to make it available to anyone who wants to hear it. Ideally, he wants to release three or four records per year plus have the freedom to develop other projects without a record company looking over his shoulder and telling him what he can and cannot do. As Bill Flanagan pointed out in *Musician*, "Prince seems more likely than other musicians to really challenge the way the music business operates, because more than most other musicians he seems to sincerely value making the music above making money."

Needless to say, both sides were unwilling to budge and a stalemate ensued. It also did not help matters when Warner/Reprise Records chief Mo Ostin was (more or less) forced to retire in a

massive corporate restructuring movement, and his deputy, Lenny Waronker, resigned in protest. Both were big Prince supporters who had been with him since his label signing in 1977. Prince took an almost immediate disliking to the new corporate honchos, led by new Warner/Reprise head Danny Goldberg, whom he felt did not understand him or his music.

Still, Warner Bros. was all set to release *The Gold Experience* in the first quarter of 1995, but Prince refused to hand over the master tapes. His argument thus expanded to ownership of the master tapes of his material, something that he did not have with his past releases. Regardless, a settlement has reportedly been reached between the two sides and the album is now set to be released in September. Details of this agreement are unknown at this point, although rumours suggest that Prince was allowed to keep the master tapes.

Initially, the tracks that make up the current configuration of Prince's *The Gold Experience* and Prince's 1994 release, *Come*, are inextricably entwined. In fact, it is very easy to forget that at one time many of the songs that would eventually find their release on *Come* were being performed side-by-side with various tracks on "working versions" of *The Gold Experience*. This point will become even more obvious throughout the remainder of the text.

The following paragraphs contain a chronological account of the evolution of *The Gold Experience* to its current configuration. Because of the fact that so much has been made of it in the popular press, this article will not deal directly with Prince's on-going feud with Warner Bros. Records during this period.

Instead, it will focus on the most important element to emerge throughout the past two years – the music.

January 1993... On January 2nd Prince cuts both "Endorphinmachine" and "Dolphin" during sessions that also yield "Dark" and an as-yet-unreleased tune, "Laurianne." Many other tracks that would later appear in *Glam Slam Ulysses* and eventually end up on *Come* were also recorded in early 1993, including "Papa," "Come" (the original version), and "Pheromone."

June 1993... After Prince's "retirement" from studio recording following the US *Act I* tour, and a mysterious trip to Puerto Rico, it is announced on June 7th that Prince is being reborn as "The New Power Generation." In the weeks and months afterward it becomes apparent that the change to Prince has sparked a whole new outlook on music and a general willingness to make it "free" – not necessarily in a monetary sense, but to make it available to anyone who wants to listen.

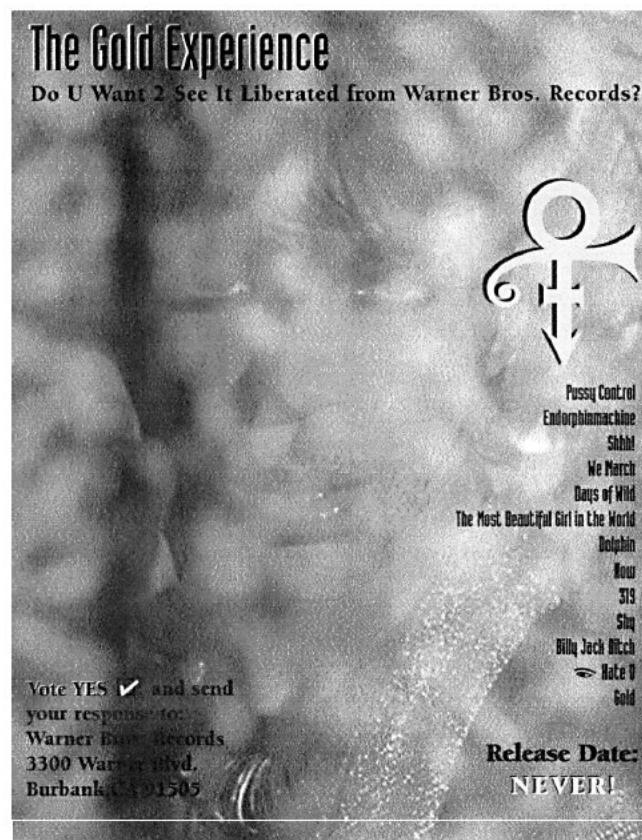
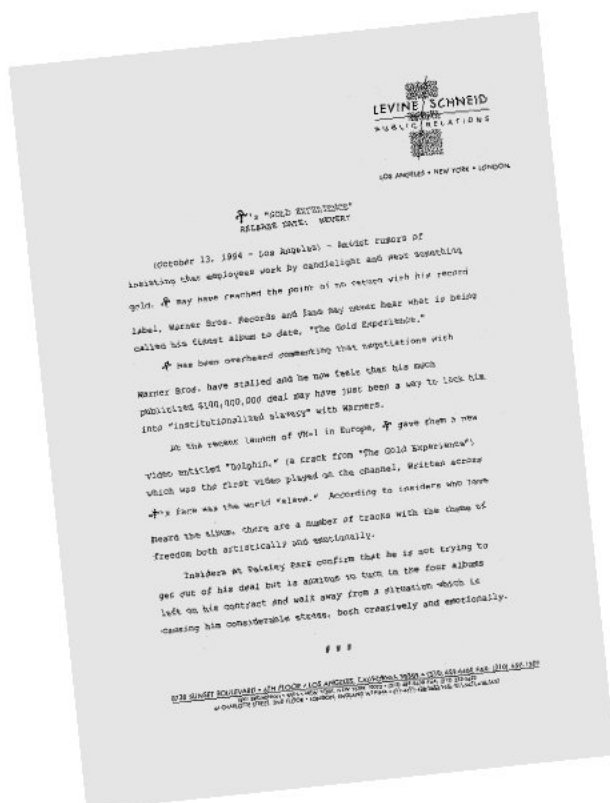
August 1993... Billed as a "combination of live performance and video," *Glam Slam Ulysses* makes its debut at Glam Slam West in Los Angeles. The production is unique for showcasing 13 news songs by ♣: "Strays Of The World," "Dolphin," "Interactive," "Pheromone," "Dark," "Loose," "Space," "What's My Name," "Endorphin-machine," "Race," "Come," a reprise of "Strays Of The World," and "Pope." With the exception of "Pope," which was released on *The Hits 2*, and "What's My Name" (as-yet unreleased) these tracks would all prove to be an important component in ♣'s stage repertoire and/or albums in the coming months.

September 1993... Sometime during the month of September, ♣ records "The Most Beautiful Girl In The World."

October 1993... ♣ cuts "Now," "319," "Shy," "Billy Jack Bitch," and "Gold." These tracks make up the first real *Gold* sessions, as all the tracks recorded previously were probably intended for other projects (i.e. *Glam Slam Ulysses*) and were recorded at the same time as most tracks that ended up on *Come*. "Acknowledge Me" and "Rip-pogodazippa," both on early configurations of *Gold*, are committed to tape as well at this time.

November 1993... During the first week of November a private show is held at Paisley Park. The gig was said to last over three hours, but very few details of the set are known. However, "Billy Jack Bitch" and "Acknowledge Me" were played live for the first time.

Most of the following three weeks were spent in France, where ♣ did a lot of recording on his own at a studio called Guillaume Tell, in Suresnes (Hauts de Seines), near Paris. One outcome of these sessions was "Hide The Bone." He returned to the United States on November 22nd, and another private show was held for about 70 people at Paisley Park on the 24th. "Billy Jack Bitch" was played by the DJ before the show began, the first known studio version of a song from *The Gold Experience* to be aired publicly (with the exceptions of "Interactive," "Space," "Dolphin" and "Endorphin-machine" which, at this point, were still part of the aborted *Glam Slam Ulysses* project).



December 1993... Advertisements are placed in several magazines in the US and the UK, prominently featuring an obscured photo of ♣ and the statement "Eligible bachelor seeks the most beautiful girl in the world to spend the holidays with," and encourages interested parties to send photos and/or videos to Paisley Park.

On December 29th another private party was held at Paisley Park. ♣ did not perform, however guests were treated to the first airings of "The Most Beautiful Girl In The World" and "Now."

January 1994... While ♣ is in Los Angeles working on videos, rumours begin to circulate that two albums are being readied for release in 1994. The first, simply entitled *Come*, was to be an album by Prince, and the other, *Gold*, was to be a work by ♣. Early reports suggested that both albums were going to be released the same day, possibly in April or May, however it later became known that Warner Bros. Records was very unenthusiastic to the idea. "Days Of Wild" was also recorded in early 1994.

February 1994... ♣ plays host to *The Beautiful Experience*, with many celebrities in attendance, at Paisley Park on February 13th during the annual NBA All-Star Weekend in Minneapolis (for more specific details about this evening, see *UPTOWN #13* for an in-depth feature). The centerpiece of the event was a performance by ♣, which featured the premiere of "Days Of Wild" and "Shhh!," as well as the first live performance of "Now" and a revamped "Interactive." The show was professionally filmed.

"The Most Beautiful Girl In The World" is released as an independent single by ♣ on Bellmark Records in the US on February 14th (Valentine's Day). The video makes its MTV premiere that same evening. The single will eventually reach #2 in the US, and becomes ♣'s first-ever #1 single in the UK.

Later the same month, on the 26th, a private party is held at Glam Slam West in Los Angeles. ♣ arrived at 1 a.m., and the guests were treated to the debut of "319" as well as the studio version of "Days Of Wild" (probably the first time it was ever played).

March 1994... Several European radio stations broadcast portions or all of the February 13th Paisley Park concert, as well as several new unreleased songs: "Interactive," "Days Of Wild," "Now," "319," "Acknowledge Me," "Pheromone," and a 10-minute version of "The Most Beautiful Girl In The World," which consists of a mix of the remixes that would eventually end up on *The Beautiful Experience* maxi-single.

Yet another VIP party is held at Glam Slam in Minneapolis on March 16th, with Prince in attendance. During his two-hour stay, "Billy Jack Bitch," "Days Of Wild," and "Now," are played from *Gold* as well as the new "Eye Hate U" amongst a couple of others.

Also during the month, Prince submits a version of *Come* to Warner Bros. Records which includes both "Endorphinmachine" and "Interactive," but the album does not have the title track. Warner Bros. asks for "Come" and a couple of other strong songs to be included. They want "The Most Beautiful Girl In The World," but Prince refuses.

April 1994... *The Beautiful Experience*, a 70-minute film consisting of videoclips and live footage from the February 13th Paisley Park concert, is broadcast on British TV April 3rd. The special features several videos from *Gold* ("The Most Beautiful Girl In The World," "Now," "Days Of Wild") as well as videos for songs that would eventually find their release on *Come* ("Race," "Loose," "Papa").

On April 9th Prince tapes a TV appearance for *Soul Train*, which is broadcast on May 7th. "The Most Beautiful Girl In The World (Mustang Mix)," "Now," "Acknowledge Me," and a new duet with Nona Gaye, "Love Sign," are performed. The performance is lip-synched to the studio versions of the songs.

A CD, possibly a "working version" or a Paisley Park "in-house" disc, exists with tracks that would eventually find their way on *The Gold Experience* and *Come*. It contains the following 11 songs: "Strength," "Ripogodazippa," "Interactive," "Space," "Endorphinmachine," "Days Of Wild," "Now," "Angie," "319," "The Jam (Graham Central Station's)," and "Gold." The album contains many segues, including a bit of the "Coca-Cola Theme Song" before "Gold." Interestingly, "The Jam (Graham Central Station's)" featured the tagline, 'All respect to Larry Graham,' while "Angie" is a 19-minute cover version of an old Rolling Stones tune. Virtually nothing is known about "Strength."

May 1994... While in Monte Carlo for the World Music Awards, Prince grants interviews to the British *Q* and German *Max* magazines, as well as the American *Vibe* magazine. Of the trio, the *Vibe* interview is the most interesting. The journalist, Alan Light, is played several tracks from both *Come* and *Gold*, including "Ripogodazippa." A club show in Paris several days later at Le Bataclan features the debut performance of "Gold," and, although it has never been played live, an instrumental version of "Shy," was part of a sound-check for Prince's performance of "Endorphinmachine" on the French television show *Nulle Part Ailleurs*.

In mid-May Prince submits another configuration of *Come* to Warner Bros. Records, this time with a revamped version of "Come" and "Letitgo," but without "Endorphinmachine" and "Interactive." Still not completely satisfied, Warner Bros. Records asks for the live version of "Shhh!" from the February 13th Paisley Park show, but Prince refuses and Warner Bros. Records has no other choice but to release *Come* as it is.

June 1994... A series of club shows, dubbed *The Love Experience*, begins with three shows at the grand opening of Glam Slam South Beach, near Miami, Florida, on June 7, 8, and 9th. The shows combine cover tunes with songs that will appear on *Come* as well as the newly-titled *The Gold Experience*. "Hide The Bone" and "Ripogodazippa" are both played live for the first time during the summer mini-tour, however, it is not known for sure whether or not the former was ever intended for *The Gold Experience*.

Also on June 7th, Prince's *Interactive* is released as Prince's first foray into interactive CD-ROM technology. Interestingly, the disc also contains the audio track of "Interactive" that can be played in any CD player.

July 1994... *The Love Experience* mini-tour comes to a conclusion with two benefit shows at Glam Slam in Minneapolis on July 25th and 26th. The first gig featured the debut of the studio version of "Pussy Control" which, according to *Guitar* magazine, Prince had completed that same day.

August 1994... Prince's *Come* is released in the US by Warner Bros. Records on August 18th with the final track listing: "Come," "Space," "Pheromone," "Loose!," "Papa," "Race," "Dark," "Solo," "Letitgo,"

and "Orgasm."

Meanwhile, The New Power Generation store in Minneapolis begins handing out full-color flyers advertising *The Gold Experience* ("Release Date: Never!") to patrons. The flyer asks the question: "Do you want to see it liberated from Warner Bros. Records?" and urges fans to vote "Yes" and write to the record label. Most interestingly, the flyer features the (most likely) final track listing: "Pussy Control," "Endorphinmachine," "Shhh!," "We March," "Days Of Wild," "The Most Beautiful Girl In The World," "Dolphin," "Now," "319," "Shy," "Billy Jack Bitch," "Eye Hate U," and "Gold." It is not known exactly when "We March" was recorded, as its first mention was on the promotional flyer. "Shhh!" is probably based on the live recording from February 13th 1994.

November 1994... Following his performance on the MTV *European Music Awards*, Prince performs a club gig at the Tranen Palast ("Palace of Tears") in Berlin. The concert is notable for the first and only performance to date of "We March."

May 1995... On May 13th both the *St. Paul Pioneer Press* and the *Minneapolis Star-Tribune* report that Prince has apparently reached a resolution with Warner Bros. Records, thus paving the way for a September 12th release date for *The Gold Experience* in the US. But, several dates have come and gone for the album in the past so it would be a surprise to absolutely no one if the album is pushed back again. Only time will tell.

If nothing else, the above chronological summary shows how difficult it is for Prince to get material released these days. In the past it was often a matter of a few months before he could get something new issued ("When Doves Cry" was recorded less than two months before it was actually released). Indeed, much of the material on *The Gold Experience* will be at least two years old upon its release, if the September release date ends up being correct.

By HAROLD LEWIS with help from DAVID IRVING.

"Prince seems more likely than other musicians to really challenge the way the music business operates, because more than most other musicians he seems to sincerely value making the music above making money."

- Bill Flanagan, Musician



This is a continuation of the *UPTOWN* #14 article in which we investigated material that was deleted from

Prince's theatrical films. The majority of information

in this article is based upon early versions of scripts

(or screenplays) for Prince's films that are circulating

amongst collectors. These scripts often provide

interesting details about footage that was originally

intended for the film, but didn't make the final cut

for one reason or another. The focus of this article is

limited to theatrical releases; projects Prince filmed

for television broadcast or release on home video are

not included. In the first part of this article, we

discussed material that was edited from the final cut

of Prince's first movie, *Purple Rain*. We will now

discuss all of Prince's subsequent film projects.

Part 2



UNDER THE CHERRY MOON

The shooting for *Under The Cherry Moon* began in September 1985 in Nice, France. During the filming, Prince demoted Mary Lambert from her role of director and took control of the film. Prince wanted the movie to be filmed in black and white to invoke the mood of a "forties-style comedy" (as the film was described at the time). Prince's management felt this was a bad idea that would cause the film to be a commercial disaster. Prince insisted on getting his way, so a compromise was struck: it would be filmed in color, and they would decide later. The entire movie was filmed in color, but Prince still insisted on converting the footage to black and white. In the wake of his success in *Purple Rain*, he was in a position that allowed him to do about anything he wanted, so the film was reprocessed into black and white. An early edit of the movie apparently included an ending in color, possibly during the "Mountains" performance. *Rolling Stone* reported that "the movie reaches for a big finale with a burst into color as the credits roll" in an early test screening.

Some scenes were filmed for *Under The Cherry Moon*, but edited from the final version. The third draft of the script, dated September 7, 1985, details some scenes that were not in the movie, but it is unclear if these scenes were actually filmed. The unreleased song "Sexual Suicide" was included in an early cut of the film. Some footage is known to have been filmed and cut from the scene in which Prince's character, Christopher, meets Mary for a secret rendezvous at the race track. As in the film, they speed their cars around the race track, but in the original version, Christopher's car skids out of control into a sand bank. Mary jumps out of her car and runs toward him, shouting, "Christopher! Are you alive?" He answers "yes" as he walks up behind her and puts his hand on her shoulder. She spins around and they kiss. They're both startled, but after a few moments they begin walking toward the horse stables. They run through the racetrack and Christopher tackles Mary and they both fall to the ground. Mary looks at the sky and mentions that "the moon is red tonight." After talking awhile, they kiss again and Mary pulls Christopher to his feet and they start running again. Once they reach the horse stables, Mary asks "what do you think will happen if we let them loose?" "They'll just run away," replies Christopher. They race past the stalls, releasing a chain on each one that holds the horses in. One horse rears up and almost tramples Mary, but Christopher pulls her to safety. All of the horses gallop out of the stalls onto the practice track. Mary drags Christopher out of the stable area and toward the track, where the horses are running wild (a brief clip of this is in the film's original theatrical trailer). The couple run to a large pond in the center of the race track that is surrounded by flamingos. Mary goes to a canoe on the ground by the shore, and asks "remember when you said you wanted to take me on a trip to the moon?" Christopher replies "yes." Mary says "I'm ready," as they push the canoe into the pond and jump inside. The horses continue to stampede around the track that surrounds the pond. They lay in the canoe and begin kissing each other (this is also briefly featured in the theatrical trailer). They begin to make love as the canoe floats to the middle of the pond and the flamingos take flight. The rest of the film is very similar to the released version.

SIGN O' THE TIMES

Near the end of his 1987 European tour, Prince decided to film the final shows of the tour for a proposed *Sign O' The Times* concert movie. The last three shows of the tour were filmed: June 27 and 28 in Rotterdam, Holland and June 29 in Antwerp, Belgium. In July and August, Prince filmed vignettes and additional footage for the film at Paisley Park. There are four hours of outtakes from this Paisley Park footage circulating amongst collectors on video. They include various takes of "Housequake," "If I Was Your Girlfriend," and "Hot Thing" filmed from about every conceivable

camera angle. When the film was completed, very little of the live footage from the actual concerts was included. Almost all of the footage in the movie was filmed at Paisley Park with Prince lip-synching to the audio tracks of the concerts. It was decided to include only *Sign O' The Times* era songs in the movie, with the lone exception of "Little Red Corvette." Therefore, the live performances of "Girls & Boys," "Let's Go Crazy," "When Doves Cry," "Purple Rain," and "1999" that were filmed in Rotterdam and Antwerp were never released.

BATMAN

Prince recorded songs for Tim Burton's 1989 *Batman* film, but aside from visiting the set, his involvement in the actual film was limited. In addition to the songs released on the *Batman* soundtrack album, Prince offered two songs for inclusion in the film, "Rave Unto The Joy Fantastic" and "The Batman Theme," but they were never released. It is of note that the instrumental versions of "Vicki Waiting" and "Electric Chair" heard in the movie are different from the album versions.

GRAFFITI BRIDGE

Graffiti Bridge began filming in February 1990, but the concept for the movie was one Prince had been working on for almost four years. Madonna was even considered as a co-star in an early planning stage of the film. At one point, it was proposed that the film would actually star the reunited Time, with Prince only making a cameo appearance, but Warner Brothers wouldn't go for it. It was eventually decided it would be a "sort-of" sequel to *Purple Rain*, with many of the characters reprising their roles. Prince set about writing a script with then-girlfriend, Kim Basinger. The final product bears little resemblance to these early scripts for the film. In the original script, the Kid (Prince's character) visits (while he is sleeping) with a Guardsman who watches over a bridge that connects this world to the afterworld. The Guardsman offers the Kid spiritual advice and hope to continue on with his life. Kim Basinger was going to portray an Angel and Jill Jones was going to be the character Aura. These original scripts were said to be "obtuse to the point of gibberish," to which Prince replied in the summer of 1990, "that was just a real rough thirty-page treatment I wrote with Kim. *Graffiti Bridge* is an entirely different movie." When Kim Basinger and Prince had a parting of ways, she was no longer involved in the project. Prince quickly re-wrote the script and contacted Ingrid Chavez shortly before filming started to offer her a role in the film. The new story combined Kim Basinger's and Jill Jones's characters into Ingrid's new character (and Jill was given a new, smaller role).

Performances were filmed of every song that is on the *Graffiti Bridge* soundtrack. Eventually, four of the musical performances were cut out of the film, and two others were drastically edited. It is almost startling how much footage was filmed for the movie, but not included in the final cut. These scenes appear in the various drafts of the screenplay and were in the original version of the film. There are more scenes detailed in the scripts for the movie that were probably filmed, but only footage that has been verified to exist is described below.

The film originally started like the released version, with the Kid jumping out of bed to work on a song on his computer. Jill gets upset and leaves, just as there's an explosion in his club, Glam Slam. The Kid knows that The Time is responsible. He walks across the street and speaks to Melody Cool, then he goes back to his club to put the finishing touches on his new song. A short part of this scene with Prince sitting at his computer is featured in the ending credits to *Graffiti Bridge*. As he's working on the song, George Clinton and Melody Cool walk in. The Kid pushes "play" on his computer, and "Can't Stop This Feeling I Got" begins. He sings the song as George and Melody follow him outside. The scene switches to The Time

around a conference table and Morris says "I wanna play a little game." This scene continues as it was in the released film, then switches back to the Kid still singing "Can't Stop This Feeling I Got." A small crowd has gathered and they follow the Kid back inside the club, where they begin cleaning up as the song finishes. A brief sample of this performance is circulating amongst collectors, and a very short clip of it is in the film's theatrical trailer.

Shortly after this performance, Morris and Jerome enter the club (as in the film). The Kid says "the king has arrived." Morris's response, "guess who the queen is?" was cut out of the film, but it is very prominent in the theatrical trailer.

The film continues like the released version until the scene in which the Kid is writing song lyrics on the wall outside Glam Slam. In the original version, Aura appears to him from out of nowhere while he is resting on his motorcycle. She goes to the wall and paints the letters of the alphabet and a hangman platform. They begin to play the game as the Kid points out letters, but he loses badly. She paints a cartoon of the Kid with a noose around his neck, then she fills in the missing letters in the game to spell "Elephants & Flowers." He asks "what is it?" as Aura approaches him and paints a heart shape symbol on his shirt with the word "me" inside it. He looks at his shirt and when he looks up, Aura is gone. This footage was cut from the film, but much of it is included in the "New Power Generation" promo video.

The next scene with any major differences is right after the Kid's performance of "Elephants & Flowers." In the original version, Morris and Jerome are shown riding in the back seat of a limousine. Jerome gives Morris the details about how much profit each of the clubs in Seven Corners made the night before. This scene was cut out of the released version, but a long portion of it is featured in the original Warner Brothers promotional trailer for the film.

Shortly after this scene, another lengthy section was cut from the film. The Kid is laying in his bed when he becomes aware of someone else in the room. He looks up and sees Aura, who says "naughty boy" (which is in the film's theatrical trailer). She motions for him to follow her, and she climbs the ladder that leads to the trapdoor on the stage inside the club. He follows her and is surprised to find several people wearing blue body suits standing around his piano. The name of a different musical chord is spray-painted on the front of each of their outfits. The Kid sits at the piano and after a few moments he begins to play. He notices that for each chord he strikes on the piano, one of the people begins to dance. He plays a melody that causes all of the chords to dance at once. The Kid eventually turns to Aura and he asks "what is the answer?" She runs to the wall and begins writing the opening lyrics to "The Question Of U." She motions for the Kid to begin playing as she continues writing the lyrics. They take turns adding lines to the song as the Kid sings and plays it. The Kid is so into the song that he doesn't even notice that the dancing chords have begun a beautiful ballet. Aura, very pleased with what she's done, dances out of the club and down the street, with the dancing chords right behind her. As the Kid finishes the song, he looks to the sky as if to say "thank you." A short sample of this performance is circulating amongst collectors on video. "The Question Of U" was originally scheduled as the first single off *Graffiti Bridge*, and a promo video was made. It is likely this unreleased video was made up of these deleted scenes from the movie.

There are some differences in the next few scenes in the movie. The performance of "Round And Round" originally included an earlier version of the song, before it was remixed for release (this original version is circulating on audio). After Tevin's performance of the song, the Kid goes to Clinton's House and sees George Clinton and his band perform "We Can Funk." A longer version of the song was filmed, but it was edited in the final cut. This is followed, in the original version of the film, by "Joy In Repetition," which was also longer in the early version. The order of

some of the performances in the middle part of the movie were rearranged in the completed version.

A great deal of footage was cut from the original ending of the film. Before the performance of "Melody Cool," Aura is hit by the jeep (instead of after the song as in the released version). When the song is finished, The Time comes down the street on a flatbed truck toward the crowd, as they start playing "The Latest Fashion." Morris sings the opening verse, but the Kid and his band join in and begin playing; and the song becomes a competition between the two bands. The crowd reacts to the Kid better, and it appears as if he is winning. This performance was originally conceived as the "big showdown" between the bands, but it was entirely cut out of the film. After the performance, the Kid says to Morris, "are you finished?" Morris answers, "your music will never change anybody." At this point, Robin appears with the news that Aura has died. A few moments later, the Kid begins singing "Still Would Stand All Time." As the song comes to a close, Morris approaches the Kid, and they both shake hands and embrace. In this version of the film, Aura's death is the catalyst that makes Morris decide to stop fighting. The Kid then begins the final performance which was cut from the film: "Graffiti Bridge." Melody Cool, George Clinton, Tevin, and the assembled crowd all join in. The film is pretty much over at that point, save a short conversation the Kid has with Melody.

Warner Brothers supposedly didn't like the original version of *Graffiti Bridge* that Prince delivered, so they sent it back to be re-edited. After the film was re-edited and some transitional scenes were filmed, Ingrid Chavez was quoted as saying "before, it was all mixed up; there wasn't much of a story there." The film was edited over and over throughout the summer and fall of 1990. It is said that thirty minutes of the film was eventually cut out. Warner still wasn't very pleased with the final product, and they even considered a direct to home video release.

I'LL DO ANYTHING

Similar to his involvement in the *Batman* film, Prince recorded a number of songs in 1992 for inclusion in the James Brooks movie, *I'll Do Anything*. Eight Prince compositions were originally included in the film: "Wow," "Make Believe," "I'll Do Anything," "Don't Talk 2 Strangers," "My Little Pill," "There Is Lonely," "Be My Mirror," and "I Can't Love U Anymore." Prince also wrote two other songs for the film ("The Rest Of My Life" and "Empty Room"), but they were declined at an early stage of production. The movie was conceived as a musical, with the actors singing Prince's songs. However, it failed miserably as a musical with test audiences, so all the musical numbers were eventually cut from the film and none of Prince's music was included. All of the music Prince wrote for *I'll Do Anything* remains unreleased.

SHOWGIRLS, THE DAWN, & THE FUTURE

It has been reported that Prince is involved in recording songs for a new Paul Verhoeven film titled *Showgirls*, about Las Vegas strippers. The extent of his involvement is currently unknown. It was reported in 1989 that Prince would begin work on a movie titled *The Dawn* upon completing *Graffiti Bridge*. It is likely that making *The Dawn* was probably contingent upon the commercial success of *Graffiti Bridge*, which was a dismal failure. It is unknown if this film will ever be made, or what its status is. Prince's film career has not been a huge success (with the exception of *Purple Rain*), so it is likely he may continue to focus on making short films for television broadcast or home video release for the immediate future.

By TROY MOTES.

Information from *ROLLING STONE*, *DETAILS*, *MINNEAPOLIS STAR TRIBUNE*, and *PRINCE: A DOCUMENTARY*.

*"I was a musician long before I ever met Prince.
People wrongly assume I've gotten
where I have because of Prince.
They think he 'made me,'
just like he's made other female artists."*

THE SHEILA E. STORY

The Glamorous

Sheila Escovedo began playing percussion when she was three years old. Her professional life started at the age of 15, when she joined her father's Latin rock band, Azteca. After years as an in-demand session player, Sheila launched a solo career in 1984 with help from Prince. Dropping her last name in favour of the initial, and completely altering her appearance, her debut album, *The Glamorous Life*, transformed her from a musician into a pop star. In this article, Per Nilsen traces Sheila's career, focusing on her work with Prince.





"I GREW UP IN OAKLAND, in a pretty rowdy neighbourhood. Black. Thugs. I learned how to fight because I got beat up a lot. They didn't know if I was black or white. My mother is real light-skinned, Creole, from New Orleans, and my father is Mexican." Born and raised in Oakland, California, Sheila is the oldest child of Juanito Escovedo and her husband, Pete, a percussionist. Together with his brothers, Coke and Phil, Pete had a group called The Escovedo Brothers. Coke later became a member of Santana, fronted by Carlos Santana. The Escovedos had known the Santanas for years. As Pete says, "They used to come around and watch us play before they even started playing." Coke and Pete both toured with Santana before forming their own Latin jazz fusion band called Azteca.

Sheila began playing percussion at the age of three and her first concert came two years later at Sam's Ballroom, a bar room in Oakland. "They had me stand on a stool because the congas were higher than I was. I remember my mother getting me dressed up for it. She was putting on a white dress and black patent leather shoes. I remember walking up to the club and it seemed like there were thousands of people there. It seemed so big. It only holds 300-400 people. I remember walking up to the stage and my father announced me. I don't remember playing. It's like I blacked out or something."

Sports or music

Pete tried to convince his musically inclined daughter to do something else for a living besides play percussion. He pushed her to take classical violin lessons. "He bought me a violin when I was five. He didn't want me to play drums. He knew how demanding the instrument was and girls weren't really playing percussion. Plus knowing that he had been struggling all his life. There weren't a lot of people using percussion and the only ones were Latin musicians and they weren't making any money." In the sixth grade at high school, Sheila turned down scholarship offers to pursue her violin lessons at special schools. She much preferred watching what her father did in rehearsals, and she would take to the timbales to mimic his moves when the band would go on break.

"I never really went to school a lot. Sports, art and music kept me there. My mother was really athletic, and before I got into playing music, I wanted to be in the Olympics. I loved running track and I broke a lot of records in school. The bad thing was that I went to a couple of basically all-white schools, and because they thought I was black, when I broke a record, they didn't even acknowledge it happened." Sheila played soccer for nine years and specialized in track athletics. In the end, the choice was the Olympics or music. Obviously, music got the decision.

Sheila's professional life started at the age of 15, when Azteca's conga player got sick and they couldn't find anyone to replace him for an important show. "I said, 'Let me play.' My dad said, 'You don't even know the songs.' I go, 'Yes I do.' I was at rehearsal every day. Azteca was an 11 or 12-piece band and they were signed to CBS. We went home that night and I played a song on the album. I played all the breaks and everything. He says, 'Well, I guess you can do it.' The next day we played the show. I took a solo and got a standing ovation and he was shocked."

After the show, Sheila told her father that she wanted to quit school. "This is it! I wanna play in your band. Let's go out on tour. The following month, we went to Bogota, South America, and that was it." Two albums in the Latin jazz fusion style with her father, produced by drummer Billy Cobham, followed.

Billy introduced Sheila to George Duke, "and then from George Duke that's when I started doing a lot of session work. A lot of male drummers didn't like me. I was playing a lot of percussion, but I did know how to play drums too, but I just didn't because nobody would ever let me sit down on the drums. They would get really upset." Stage work and sessions followed with Con Funk Shun and Herbie Hancock, which led to less demanding but better paying pop work with Marvin Gaye, Jeffrey Osbourne, Diana Ross, Al Jarreau, and Lionel Richie.



Facsimile from *Modern Drummer*, December 1982, 18 months prior to "the glamorous life."

Meeting Prince

It was backstage after one Al Jarreau concert in early 1978 that Sheila first met Prince, who was recording his debut album in Sau-salito. "I had heard about Prince, but I didn't know if the Prince at the concert was the same guy. He was standing against a wall and we just sort of made eye contact." They met again in late 1979 when Prince was on the *Prince* tour. Sheila found his stage attire (underwear and leg-warmers) "kinky," but really liked the music. "I went backstage to tell him that I dug his music, that I liked it because it was different and unpredictable – just like him. As soon as I went backstage, he came right up to me and said, 'I know who you are.' I was shocked because he told me he was following my career. At the time I was playing with George Duke. Prince wanted me to play drums for him. The first thing he asked me was how much I charged. I told him, and he said, 'Well, I'll never be able to afford that.' We became friends then."

Sheila and Prince stayed in touch over the years. "He used to come over to my house and we sat down and did a little playing. We just jammed." It was in late 1983 that Prince invited Sheila into the Sunset Sound studio in Los Angeles where he was working from late December 1983 until late April 1984, recording songs for his own use and for The Time's *Ice Cream Castle* and Apollonia 6. Sheila played drums on some sessions before singing with Prince on "Erotic City," which was recorded for a single B-side release. "Prince said, 'Come in to the studio. I want you to do something.' I said OK. I thought I was going to play. He said, 'Sing.' I said, 'What?' And he said, 'I just want you to sing this song.' So I went in and sang it. That was it."

Prince had recorded a number of songs which he felt might suit Sheila. Many of them had originally been intended for Apollonia 6, including "Next Time Wipe The Lipstick Off Your Collar," "Oliver's House," and the song that became the title track of Sheila's album, "The Glamorous Life." After singing "Erotic City" together, Prince asked her if she wanted to sing the songs he had set aside for her and do an entire album. "Why don't you do your own album?" And I said, 'Nah.' 'Why not?' 'I don't want to.' 'Don't you think you have been playing behind other people long enough?' 'But I like it.' 'I'm telling you that you need to be out on your own. You can sing, you can play.'

Although Sheila had been singing background vocals for George Duke, Herbie Hancock and other musicians, she was not comfortable about singing, and it took a lot of persuasion by Prince to convince her to step out from behind the drums and go solo. "I never wanted to sing until Prince asked me to. Lionel Richie had asked me to sing 'Endless Love' on tour. I said, 'You're crazy. I'm not going to do it.' You know, I get kind of scared when I hear my voice. When Prince asked me, though, I just had a feeling that he knew what he was talking about."

A few days after recording "Erotic City," Sheila went into the studio and recorded percussion parts and replaced Prince's scratch vocals on the five songs and one instrumental they had chosen for her album. Her vocal sessions took five days, and the album was completed by early April. Prince took the album to his management company, Cavallo, Ruffalo and Fagnoli, who introduced Sheila to Warner Bros. Within a few weeks, all was signed and sealed.

Overnight pop star

Sheila was credited as the sole writer of four of the six tracks on *The Glamorous Life*, while "Shortberry Strawcake" was listed as collaboration with Jesse Johnson, and "Next Time Wipe The Lipstick Off Your Collar" with Apollonia 6's Brenda Bennett. However, at the ASCAP copyright office, Prince is registered as the writer of all of the songs, barring "Noon Rendezvous" for which Sheila was given a co-writing credit. Apart from Sheila's percussion parts, Prince plays more or less everything on the album. Lisa Coleman's brother David plays cello on "Oliver's House" and "The Glamorous Life," and Jill Jones sings background on "The Belle Of St. Mark" and adds vocals to "Oliver's House." "The Glamorous Life" showcases Larry Williams (an experienced session musician) on sax, while "Next Time Wipe The Lipstick Off Your Collar" features Novi Novog on violin and Nick DeCaro on accordion.

Frozen, as if caught in the act of flight, the black and white cover shot captures Sheila as a glamorous film star. Elegant and luxurious, she is dressed in lace, fur, high heels and jewellery. The full album title also spoofs the conventions of 40's movie promotion, *Sheila E. In The Glamorous Life*. In keeping with the cinematic theme, the album was "directed" by Sheila E. and The Starr Company.

Showcasing some of Prince's most accessible and commercial music ever, *The Glamorous Life* is crammed to bursting with addictive hooks and strong melodies. The album is highly consistent, without weak links, mixing finely crafted pop songs like "The Glamorous Life," "The Belle Of St. Mark," and "Next Time Wipe The Lipstick Off Your Collar" with funky and instantly catchy efforts like "Oliver's House" and the instrumental "Shortberry Strawcake." With its accented snare drum attack, the Linn drum machine gives the songs terrific punch and energy.

Sheila's timbale work on some of the songs gives the album more of an individual stamp than most of Prince's side projects, but the album exhibits most of the highly distinct trademarks of the 1983–84 model Prince/Starr Company sound, including predominating synths and the use throughout of the Linn drum machine. The overall production is tight and focused, and the album has a clean, uncluttered sound.

The songs are fairly straightforward and direct, and do not have the complexity of songs Prince reserves for himself. However, at the same time, most songs lack the adolescent feel of songs given to Vanity 6 and Apollonia 6. Indeed, they have a maturity and musical complexity befitting Sheila's talents. *The Glamorous Life* has stood the test of time and still ranks as one of Prince's finest side projects.

"The Glamorous Life" was released as a single on May 2nd 1984 and immediately became a club favourite. It hit number one on



Billboard's dance/disco chart before picking up heavy airplay on both pop and black radio. It reached number seven on the pop singles chart. Sheila's duet with Prince, "Erotic City," appeared two weeks later as the B-side of "When Doves Cry." *The Glamorous Life* followed on June 4th to mostly positive reviews. The album made number seven on the black album chart and got to number 28 on the pop chart. The second and third single releases, "The Belle Of St. Mark" (October

1984) and "Oliver's House" (November 1984) had less impact on the charts.

The shared production (or "direction") credit between Sheila and The Starr Company, as well as the obvious musical similarities between the album and Prince's music, fuelled speculation that Prince was masterminding Sheila's career. She emphatically denied that Prince had anything to do with the record, which, she said, had taken a mere five days to record while "Prince was away working on *Purple Rain*." In interview after interview Sheila found herself having to fend off questions about her relationship with Prince and his involvement in the album. "I get the same thing every day, at every

interview. It doesn't get on my nerves – yet. They all go, 'Aahh... well we know Prince produced your record' and I go, 'Well, he didn't do it.' According to Sheila, the Starr Company was "anyone connected with the Prince organization, including The Revolution and The Time." Ironically, her father, Pete Escovedo, admitted to *Rolling Stone*. "They didn't want people to know she was backed up by Prince, because it would look like she wasn't making it on her own merits. That's why he stayed out of the credits. But everyone knows when you hear the album, you can tell it's him."

Obviously, the connection to Prince, at the height of his popularity, assured media interest and public attention, but it brought mixed blessings since many saw her simply as a creation of Prince, one in the line of sexy women who had fallen under his spell and had been moulded in his own image. Although she had already made her mark as a percussionist of considerable standing, it was difficult for her to get the media to focus on her musical talents. "I'm a musician but not many people know that. I was a musician long before I ever met Prince. People wrongly assume I've gotten where I have because of Prince. They think he 'made me,' just like he's made other female artists. I don't deny that Prince has helped me, but I'm much more my own creation. That's a big difference between me and those other women he has worked with."

Sheila live

As soon as *The Glamorous Life* was recorded, Sheila began assembling a band for live work. The sax player on "The Glamorous Life," Larry Williams, was replaced by Eddie Minnifield, who became known as Eddie M. Sheila's brother Juan joined to play percussion, while Karl Perazzo became the group's drummer. Ken Grey and Susie Davis played keyboards. Benny Rietveld was recruited to play bass, while Miko Weaver and Stephen Birnbaum became the group's guitarists. Sheila explained what she was looking for: "I wanted people who hadn't had a chance to reach the top before. It was hard for me to ask ten different things of everybody who came to the audition, but the first question was always, 'Do you smoke, drink or take drugs?' If they did and they wanted the job, they had to quit. Then they had to look good, know how to play two different instruments, be able to sing and dance and do it all at once!"

Sheila attended Prince's June 7th birthday 1984 concert at the First Avenue. Prince dedicated "Noon Rendezvous" to "that little girl over there, that's Sheila E!" Sheila's eight-piece Bay Area band re-located to Minneapolis and took turns with The Revolution rehearsing at Prince's Eden Prairie warehouse. Sheila's sax player Eddie M. played saxophone on two *Around The World In A Day* cuts, "The Ladder" and "Temptation," while Sheila played percussion on a new version of "I Would Die 4 U," recorded for a 12" single release during rehearsals for the upcoming *Purple Rain* tour.

Sheila made her debut as a solo performer on July 26th 1984 in front of a star-studded crowd at the *Purple Rain* premiere party at the Palace in Hollywood. Sheila pulled Ray Parker Jr. out of the audience and sang "Next Time Wipe The Lipstick Off Your Collar" to him teasingly while trying to peel off his clothes. She playfully grabbed his crotch and proclaimed, "You're the kind of guy who comes home with the smell of another girl on your jockstrap." Lionel Richie fell out of his chair, feigning a faint. Sheila proved a captivating performer with a lot of charisma and her band was impressively tight.

Sheila was set to be the opening act on the upcoming *Purple Rain* tour, and she warmed up by doing a brief US tour in September, playing clubs and theatres in some of the major cities. Prince guested with Sheila at her concerts at the Cleveland Agora and at The Ritz in New York. Later in September, she went to Europe for some club gigs and television appearances. In her last appearance before the *Purple Rain* tour, Sheila played the First Avenue in Minneapolis on October 25th, once again with Prince guesting on stage.



Sheila E's touring band 1984-85.

Recording on tour

The *Purple Rain* tour kicked off in Detroit on November 4th 1984. Wearing a variety of revealing outfits, Sheila played her new sexy image to the hilt. She would bring a male onstage, seat him with his hands secured behind his back by a bodyguard, and simulate fellatio on him while taunting the crowd about his sexual apparatus, "Do you want to play with my timbales? Your stick isn't big enough!"

"We were killing," says Miko Weaver, Sheila's guitarist. "We had a step for every tune. In fact, we were *killing* The Revolution, Prince's band." Miko Weaver, Eddie M., Sheila and her brother Juan used to join Prince's band for the encores of "I Would Die 4 U" and "Baby, I'm A Star." Sheila's timbale playing was blistering, accented by neon-lit drumsticks during her encore. Her energetic 45-minute set was very well-received by the audience, but many critics seemed to feel her demeanour detracted from the music.

With Prince once again writing all the music and lyrics, as well as playing nearly everything, Sheila and Prince began recording for her second album while on the *Purple Rain* tour. Recording sessions took place in January 1985 at Atlanta's Cheshire Studios and at studios in Cleveland and Cincinnati. After the February 4th 1985 concert in Memphis, Prince and Sheila went to Sunset Sound in Los Angeles, where they applied the finishing touches to the album. Back in Oakland after the tour, Sheila recorded the instrumental "Merci For The Speed Of A Mad Clown In The Summer," which was added to the album. In April, she also recorded "Holly Rock" with Prince at Sunset Sound, where Prince was working on the *Parade* album. The song was written by Prince for Sheila for use in *Krush Groove*, a film that premiered later in 1985.

Released on August 26th 1985, Sheila's second album, entitled *Romance 1600*, is very disappointing in comparison to *The Glamorous Life*. It is musically more adventurous than the predecessor, but most tracks lack the memorable melodies and hooks of *The Glamorous Life*. There is a hurried shoddiness about the production and mix of the album. The sound is muddled and most tracks ("A Love Bizarre" being a notable exception) lack the sonic clarity of the predecessor. Fusing an irresistible hookline with a funky beat, "A Love Bizarre" is the stand-out track. Having written and recorded most of *Purple Rain*, *Apollonia 6*, *Ice Cream Castle* and the entire *The Glamorous Life*, *The Family* and *Around The World In A Day* albums within the space of 12 months, Prince simply didn't have enough first-rate material ready for *Romance 1600*.

All the songs on *Romance 1600* are listed as Sheila E. composi-





Promotional shot, 1986.

tions, except "A Love Bizarre" which was co-penned by Prince and Sheila. In contrast to *The Glamorous Life*, Prince's presence on the album is openly acknowledged. Besides receiving co-credit on "A Love Bizarre," he is credited with playing guitar and bass on "Toy Box" and contributing background vocals to "Yellow." Even though the songs are listed at ASCAP as Sheila E. compositions (and are published by Sheila's publishing company, Sister Fate Music), some of the engineers working on the album testify that everything was written by Prince, music as well as lyrics. By crediting Prince for a few specific contributions, the intention was obviously to give the impression that his input was fairly limited.

The album continues the cinematic theme of *The Glamorous Life*, with the full title of the album being *Sheila E. In Romance 1600*. The songs are "scenes" and the musicians actors, with character names such as Dame Kelly (Susie Davis), Sir Dancelot (Juan Escovedo), The Nobleman (Miko Weaver), and Sheila as Sister Fate. The vaguely 18th Century style costumes, by way of Minneapolis glam, worn by Sheila and her band members in the album's artwork are also in keeping with the album's general historical theme, which was, at least partially, inspired by the *Amadeus* film.

Romance 1600 was the first album after *Around The World In A Day*, on Prince's new label Paisley Park Records, formed to provide him with a secondary outlet for his own material and to develop a roster of new talent. At this point, however, the label was nothing more than an imprint on the sleeve since it was administrated out of Prince's management company, Cavallo, Ruffalo and Fagnoli, and did not yet have an office or an executive whose full-time responsi-

bility was the label.

The release of *Romance 1600* was preceded by "Sister Fate," released as a single in May 1985. Despite a Prince cameo in the video, the single did not have much impact on the US charts. However, the second single, released in September 1985, "A Love Bizarre," a much more obvious choice for a single, made number 11 on the *Billboard* pop chart. "Bedtime Story" was released as a third single in November 1985 with little success, but the album sold gold on the strength of "A Love Bizarre."

New band

Hyped as "the *Purple Rain* of rap," *Krush Groove* was a film by black director Michael Schultz, who directed *Car Wash* and some of Richard Pryor's earliest film successes. The film is essentially the story of the Def Jam rap label and its founders, Rick Rubin and Russell Simmons. Much like *Purple Rain*, most of the characters in the film appear as themselves, including Run DMC, Kurtis Blow, The Fat Boys, L.L. Cool J, New Edition and many more from the rap scene in the mid-80's. Sheila played the female lead, who is the object of desire of Run, of Run-DMC (né Joey Simmons, real life brother of Russell Simmons), while the Russell Simmons character (named Russell Walker in the film) was played by Blair Underwood.

Sheila performed "Holly Rock" and "A Love Bizarre" (which was also the essence of the song's video clip). She felt the film was "a great experience. Not only did I get shown how to act, I was taught how to rap, too." The film met with lukewarm re-

views and limited success at the box office, but the soundtrack album produced two US Top 20 hits in Chaka Khan's "You Can't Stop The Street" and Kurtis Blow's "If I Ruled The World." Sheila's contribution to the *Krush Groove* soundtrack, "Holly Rock," was released as a single in May 1986. Written by Prince, it is a fast, pounding James Brown-style one-chord vamp with mostly rapped lyrics by Sheila.

Meanwhile, Sheila put together a new group, her band having split up after the *Purple Rain* tour. Prince hired Miko Weaver for the live line-up of The Family that was rehearsing at the warehouse for a planned tour in late 1985 with Sheila and Mazarati. Nothing came of these plans when Paul Peterson left The Family in October 1985 to pursue a solo career.

Miko Weaver was replaced by Levi Seacer Jr., whom had played Latin rock and jazz-rock fusion with Sheila around Bay Area clubs earlier in the 80's. Sheila also brought in Boni Boyer, a childhood friend from Oakland, to play keyboards. Apart from Levi on guitar and Boni on keyboards, Sheila's new band consisted of Rafael Wiggins Jr. on bass, Carl Wheeler on keyboards, Timothy Riley on drums, while Norbert Stachel replaced Eddie M. as her sax player. Her brother Juan continued as percussion player.

Sheila began recording songs for her third album in August 1985. This time, she was determined to rely less on Prince's musical input. Sheila started collaborating on songs with her friend Constance Guzman (who later married Gilbert Davison) and she worked a lot with Levi Seacer Jr. in the studio. In late 1985 and early 1986, Sheila and Levi took part in the so-called *Flesh* sessions with Prince and Eric

Leeds at Sunset Sound in Los Angeles. Wendy and Lisa also participated in some of the sessions. The *Flesh* was basically a number of highly spontaneous jam sessions, focusing on instrumental jazz-rock/funk fusion music. An album was sequenced, but it was never mastered, so nothing ever happened to the project, which can be seen as a forerunner to Prince's and Eric's later *Madhouse* project.

Sheila's third Paisley Park Records album, *Sheila E.*, was not completed by the time she embarked on a tour in March 1986. On March 6th 1986, she played the Universal Amphitheatre where Prince guested on stage to perform "A Love Bizarre" with her before continuing with "America" and "Kiss." Two days later, Prince showed up to do another duet with Sheila, this time at her show at the Warfield Theatre in San Francisco. The show was filmed and later released as a home video called *Romance 1600 Live*.

After a few headlining concerts, Sheila joined Lionel Richie's tour to perform as opening act on an extensive tour of arenas throughout the States. The tour exposed Sheila to a new audience: "I was a little nervous, because the audience was older and mellow than the audience that came to see me when I was touring with Prince on the *Purple Rain* tour. But it came off great, and I didn't even have to change my material. Working with Lionel built up my confidence."

Sheila joins Prince's band

In September 1986, Sheila opened for Prince in Japan on the final leg of his *Parade* tour. She was doing soundchecks with The Revolution, and it was becoming increasingly apparent that Prince had ideas about replacing his drummer, Bobby Z., with Sheila. Prince wanted to move on musically and he needed a drummer who would follow where he was heading. He wanted to move beyond funk and pop/rock, and his new direction required more of a jazz-rock fusion-style playing, with more time signature and tempo changes. Unquestionably, Sheila's experience and background made her the perfect drummer for Prince.

Prince disbanded The Revolution on October 7th 1986, when he told Bobby, Wendy and Lisa that he was letting them go. Brown Mark left soon thereafter. Prince retained Matt Fink, Eric Leeds, Miko Weaver, Atlanta Bliss, Greg Brooks, and Wally Safford from his expanded Revolution band. Sheila E. took over from Bobby, while two musicians from Sheila's band, Boni Boyer and Levi Seacer Jr., replaced Lisa Coleman and Brown Mark respectively. Dancer and choreographer Cathy "Cat" Glover replaced Jerome Benton.

Joining Prince's band as a drummer, Sheila decided to call a temporary halt to her solo career. "I wanted to get away from the pressure of being a solo artist. It was important for me to get back to playing the drums because I was just tired of having a band and being the one out front all the time. I wasn't thinking that the move was going to affect my career." She was advised not to give up centrestage to play drums behind Prince, which many said would be a step backwards artistically, but she felt it was a necessary move in order to be taken seriously as a musician. Clearly, she was frustrated by the public perception of her as female pop star and sex symbol rather than a musician. "They thought the whole thing about the first album was to sell sex, which was how it was presented. But for the second album, I cut my hair and wore a long-sleeved blouse and long pants, because I wanted to be seen as a strong musician. But no one got it. I consider myself a musician much more than I consider myself a female pop vocalist or whatever



Poster included with the Japanese release of *Romance 1600*.

it is they call me."

Sheila wrapped up work on her third album at Sunset Sound in October 1986. Five of the ten songs on the album were written by Prince: "One Day (I'm Gonna Make You Mine)," "Love On A Blue Train," "Koo Koo," "Boy's Club," and "Pride And The Passion." Two of the songs, "Hon E Man" and "Wednesday Like A River," were composed by Sheila with Constance Guzman and Levi Seacer Jr. "Hold Me" was written by Sheila with Constance and Eddie M., while "Faded Photographs" featured songwriting by Sheila, Constance, Samuel Domingo and Boni Boyer. "Soul Salsa" was written by Sheila with Levi Seacer Jr. and Norbert Stachel.

In an obvious move to downplay Prince's importance, he is not even mentioned in the musical credits (even though he receives a "special thanks"). Sheila takes credit for producing and arranging the album "in association with David Z.," but in actuality the songs were produced by Prince and David Z. The album sees Sheila trying to establish her own musical identity, and it is her stylistically most diverse album. Still, the album lacks a flagship tune of the calibre of "A Love Bizarre" or "The Glamorous Life," and it is somewhat inconsistent.

The album art features a photograph of Sheila in a very revealing two-piece outfit. She has her left hand raised above her head and she looks directly into the camera. Because her clothing almost blends into the white background, Sheila's face and finely toned body stand out in striking contrast. The whole effect is both provocative and intense, and is quite appropriate for the mix of predominantly party-oriented songs and a few more serious songs and ballads which are on the album.

The material Sheila has had a hand in writing is of varying quality, ranging from "Soul Salsa," a salsa-style instrumental (in keeping with the tradition of having one instrumental track on every album), and "Hon E Man," a heavy funk workout, to a syrupy ballad ("Hold Me") and a slick hard rock number ("Faded Photographs"). Interestingly, the recording of "Soul Salsa" was a family affair, featuring Sheila and her father, mother, brothers Juan and Peter Michael and sister Zina on various instruments. Prince is less to the fore than on *The Glamorous Life* or *Romance 1600*, but his presence is easy to detect. To some extent, his sparse, edgy drum machine-driven pop tunes with a funky foundation contrast with Sheila's more conventional, mainstream material. His contributions





Sheila behind the drums on the *Sign O' The Times* tour.

compare favourably with *Romance* 1600, but none of his five songs is from his top drawer of material.

The album was released February 19th 1987. The sales were disappointing in comparison to her first two albums, and none of the singles had much impact on the charts, "Hold Me" (released December 1986), and "Koo Koo" (March 1987). The video of the latter song was choreographed by Cat, who also appeared in the video with Sheila.

Sign O' The Times and Lovesexy

In April, Sheila left with Prince's band for the *Sign O' The Times* tour, which began in Stockholm on May 8th 1987. Prince gave over portions of the show to his band, and Sheila was spotlighted rapping on "It's Gonna Be A Beautiful Night" (with Prince taking over the drum kit). Playing with Prince "more than met my expectations," said Sheila. "I thought I worked hard, but he outdoes me and is always trying to improve and think ahead. I've played with everyone, but this is the ultimate. They told me it wasn't smart to go from being a solo artist and having some success at it, to playing behind someone like Prince again. I disagreed. I thought it would be a good move. Anybody who is anybody comes to see Prince, so they will see me. And I don't take a backseat either. He's giving me a drum solo and I don't mind stealing the show from him every night."

By the time the European tour was coming to a close, it was apparent that the *Sign O' The Times* album was not going to take off in the States. The second single, "If I Was Your Girlfriend," had bombed completely, and Prince was unhappy with the status of the album. He felt that there was not enough anticipation for an American *Sign O' The Times* tour, so very abruptly he decided to film the show instead of continuing the tour to the States. The film was essentially his way of getting out of doing a US tour.

Back in Minneapolis in July, additional footage for the *Sign O' The Times* film was shot at the sound stage of the newly opened Paisley Park studio complex. In late July and early August, Sheila took part in sessions at Paisley Park for a second album with Madhouse, Prince's and Eric Leeds' jazz-rock fusion project. Although Levi Seacer Jr, Matt Fink, Eric Leeds, and John Lewis (drums) are listed as musicians on the album, 16, most tracks were recorded by

the "Madhouse quartet," Prince (keyboards), Sheila (drums), Eric Leeds (sax and flute), and Levi Seacer Jr (bass).

Sheila was also working on material for a planned fourth album on Paisley Park Records. Prior to the *Sign O' The Times* tour, Sheila recorded "3 Nigs Watchin' A Kung Fu Movie," "It's A Hard Life," and "Chicken Legs" at Paisley Park. Most songs and sessions involved Prince or Levi Seacer Jr. Sessions at Paisley Park continued later in 1987 and in early 1988, when she cut songs like "Knucklehead," "Latino Barbie Doll" (revamped in recent years for use by Mayte), "Soul Company," "Day After Day," "Girl Power," and a version of Donny Hathaway's "The Ghetto." Sheila and Prince also cut "Scarlet Pussy" for Sheila's album, but it later turned up as a Prince B-side.

The *Sign O' The Times* film opened in Detroit on October 29th. During November and December, Sheila and Cat appeared on several talk shows and radio stations to promote the film, which opened on 250 screens in 39 major US markets. The film became a big hit with

the US critics, and Sheila received highly favourable notices for her participation.

In December 1987, Prince set about recording the *Lovesexy* album after having cancelled the *Black Album* at last minute. *Lovesexy* involved the band to a large degree, and Sheila played drums on many of the tracks. The theme of the album was transformed into a spectacular stage show which Prince took on the road in Europe in July 1988. With the exception of Greg Brooks and Wally Safford, who had left, it was the same band as on the *Sign O' The Times* tour. Once again, Sheila played an important role in the show, taking part in several set-piece interpretations of songs.

After a hugely successful two-month European tour, the *Lovesexy* show arrived in the States in September. Despite the fact that more than three years had passed since Prince last undertook an extensive American tour, he had trouble selling out many concerts and the American leg of the tour lost money. Much of the blame of the



Sheila in late 1987.

disappointing audience turn-out was put on the *Lovesexy* album, which was Prince's weakest selling album in the States since *Controversy*. Some of the financial losses were corrected when the tour moved to Japan for eight concerts in February 1989.

"A sex cymbal"

Sheila left Prince's band after the Japanese tour. She and Prince had creative differences and disagreed on the direction of her planned fourth Paisley Park Records album. She was released from her contract and subsequently signed with Warner Bros. The songs she previously had recorded with Prince for her fourth album were left behind and she started from scratch on a new album. Having been so closely linked with Prince for five years, the departure was inevitable if she was going to establish her own identity.

While working on *Sex Cymbal*, her Warner Bros. album, in 1990, Sheila's lung collapsed and she was bedridden for a long time. "I was driving along in my car on a freeway in L.A., and all of a sudden I had a tingle in my left arm. Then it went limp. Then I got chest pains, and then I couldn't breathe. Just like that. Then a disc went out in my back. I was paralysed for about a week. All of a sudden, my whole life just did a flip." It took over half a year of recuperation and physical therapy before Sheila was able to play the drums again. "I had to learn to play pretty much all over again. I took nearly all my energy just to play three songs. It was really pretty scary."

Work on the album was stalled and it was not completed for release until the spring of 1991. Sheila saw the album as a "continuation of the things people have heard on my other albums," but the reception was less than enthusiastic and the sales poor. Produced by Sheila with her brother Peter Michael, the album was done entirely without Prince's involvement. Musicians on the album include Brown Mark and former band members Norbert Stachel, Eddie M., Karl Perazzo and Boni Boyer.

In recent years, Sheila's career as a solo artist has taken a backseat to her work as a session musician. She has been involved in many different musical projects and guested on numerous albums, including records with George Duke, Billy Cobham, Gloria Estefan, Carlene Carter, and even on an album with heavy metal act Poison. Sheila's latest project is a group called E Train, a band which includes Eric Leeds on saxophone. After an appearance on *The Arsenio Hall Show* in April 1994, they went on the road, playing clubs across the States. Sheila sang re-arranged versions of her two biggest hits, "The Glamorous Life" and "A Love Bizarre," and mixed blues, gospel and funky numbers with Latin jazz fusion and salsa instrumentals. Although Sheila did not have an album out to promote, the tour was a large success with audiences and critics alike. A two-week European tour followed in November and December of 1994 with a slightly different line-up (though still with Eric Leeds). At the time of writing, Sheila is said to be negotiating to sign with a new label, having left Warner Bros. in 1994.

Pleasingly, Sheila seems to have found her niche with E Train, merging her Latin jazz and salsa heritage with pop, funk, soul, blues and gospel, thus striking a balance between being Sheila Escovedo, the musician, and Sheila E., the singer. "It's hard to make money being a musician," says Sheila. "As soon as I did the commercial thing, I became popular. Sometimes, it seems a shame that you have to sacrifice one thing to get something else. It's hard to make a choice. When you get too commercial, pretty soon the music tends to become boring. On the other hand, I do like to earn a little money. But it's not really the glamorous life. It's real hard work."

By PER NILSEN.

Thanks to RICK NOORDIJK and DAVID J. MAGDZIARZ.

Quotes from *Modern Drummer*, *Creem*, *New Musical Express*, *USA Today*, *Record*, *Philadelphia Daily News*, *The Face*, *Blues & Soul*, *Rhythm*, *nEws*.

Previous articles on The Starr * Company/Paisley Park recording artists have been published in the following issues of *UPTOWN*: The Time (#3), Vanity6 (#5), Apollonia 6 (#18), Carmen Electra (#9), George Clinton (#12), and Maris Staples (#12).

SHEILA E. DISCOGRAPHY

The discography is limited to Sheila's career as a solo artist (as Sheila E.).

Albums

The Glamorous Life

The Belle Of St. Mark / Shortberry Strawcake / Noon Rendezvous / Oliver's House / Next Time Wipe The Lipstick Off Your Collar / The Glamorous Life / *The Glamorous Life [Club Edit].

*Bonus track on CD release.

1984 The Starr Company/Warner Bros.

Romance 1600

Sister Fate / Dear Michaelangelo / A Love Bizarre / Toy Box / Yellow / Romance 1600 / Merci For The Speed Of A Mad Clown In Summer / Bedtime Story.

1985 Paisley Park/Warner Bros.

Sheila E.

One Day (I'm Gonna Make You Mine) / Wednesday Like A River / Hold Me / Faded Photographs / Koo Koo / Pride And The Passion / Boy's Club / Soul Salsa / Hon E. Man / Love On A Blue Train.

1987 Paisley Park/Warner Bros.

Sex Cymbal

Sex Cymbal / Funky Attitude / Cry Baby / Lady Marmalade / 808 Kate [drum solo] / Loverboy / Mother Mary / Droppin' Like Flies / What'cha Gonna Do / Private Party (Tu Para Mi) / Family Affair [percussion jam] / Promise Me Love / Heaven.

1992 Warner Bros.

7" singles: US discography

The Glamorous Life [Edit] / The Glamorous Life [Part II]

The Belle Of St. Mark [Edit] / Too Sexy

Oliver's House [Edit] / Noon Rendezvous

Sister Fate [Edit] / Sister Fate [Instrumental]

A Love Bizarre [Edit] / A Love Bizarre [Part II]

Bedtime Story / Dear Michaelangelo

Holly Rock [Edit] / Toy Box

Hold Me [Edit] / The World Is High

Koo Koo / Paradise Gardens

***Sex Cymbal** / Bass Base

***Droppin' Like Flies** [Album Edit] / Heaven

***Cry Baby** / Lady Marmalade

"Sister Fate" through "Koo Koo" are on Paisley Park Records, the others appeared on Warner Bros. The asterisked singles are cassette singles.

12" singles: US discography

The Glamorous Life [Club Edit] / The Glamorous Life [Part II]

The Belle Of St. Mark [Dance Mix] / Too Sexy

Sister Fate [Extended] / Save The People

Hold Me [Album Version] / The World Is High

Koo Koo [Extended] / Paradise Gardens [Extended]

Sex Cymbal [three versions] / Bass Base

Droppin' Like Flies [four versions] / Heaven

"Sister Fate" through "Koo Koo" are on Paisley Park Records, the others appeared on Warner Bros.

Home video

Live Romance 1600

Intro / Sister Fate / Erotic City / Toy Box / S Car Go / Merci For The Speed Of A Mad Clown In Summer / Holly Rock / The Glamorous Life / A Love Bizarre [featuring Prince and The Revolution].

1986 PMI



The discography was compiled with help from RICK NOORDIJK who runs a Sheila E. fan club and releases a brilliant Sheila E. fanzine called *nEws*.

Write for information to
Sheila E./Escovedo Fan Club, 3 Donkerhove,
2717 XJ Zoetermeer, Holland.

Thanks to all of you who voted in our survey (UPTOWN #17). 362 readers filled in questionnaires and sent to us. Some of the results surprised us, while others were more predictable. I don't think anyone would have guessed that "Anna Stesia" was going to be voted most popular song by Prince/✿ (category A1). The song was not mentioned in the *Controversy* magazine survey two years ago (they only listed the seven most popular songs). "The Cross" was rated most popular song in their survey, which also included "Raspberry Beret," "Bambi," and "I Could Never Take The Place Of Your Man," none of which showed up in our top 10. With the exception of "The Most Beautiful Girl In The World," all the songs on the top 10 list are from 1982 to 1988, which many feel is the creative peak of Prince's career. I think it is quite likely that "Gold" will be on the top 10 list in a few years.

A1. Which are your three favourite officially released songs on albums or singles by Prince/✿?

1 Anna Stesia	48
2 When Doves Cry	40
3 If I Was Your Girlfriend	39
4 The Beautiful Ones	37
Purple Rain	37
6 The Most Beautiful Girl In The World	35
7 Adore	28
8 Joy In Repetition	25
9 Forever In My Life	21
Sometimes It Snows In April	21
11 Little Red Corvette	19
Sign O' The Times	19
13 She's Always In My Hair	18
Housequake	18
Gett Off	18

Interestingly, nearly all of the songs on the top 10 list showcases Prince's more mature and introspective side, which I think many fans would like to hear more of instead of endless variations of somewhat superficial sex themes. It is an oversimplification to think that an author or songwriter is always telling the truth about himself. Prince does write from the heart, but his songs are carefully crafted to express what he wants the audience to see or hear. However, I feel such songs on our list as "Anna Stesia," "When Doves Cry," "If I Was Your Girlfriend," "The Beautiful Ones," "Forever In My Life," "Adore," and "Sometimes It Snows In April" (as well as others like "Condition Of The Heart" and "The Cross") are highly emotional and reveal a vulnerability that is closer to the "real" Prince, the private person, as opposed to the public character he has created. These songs seem to be at least partly autobiographical, being based on personal experience and true feelings. They contrast with the fictitious

storytelling of songs like "The Ballad Of Dorothy Parker," "Darling Nikki," "Little Red Corvette," "Head," and "Raspberry Beret," all of which are truly great songs, but definitely less personal and heartfelt.

A2. Which are your three favourite officially released Prince/✿ albums?

1 Sign O' The Times	222
2 Lovesexy	135
3 Purple Rain	133
4 ✿	89
5 Parade	78
6 1999	68
7 Dirty Mind	59
8 Come	57
9 Around The World In A Day	51
10 Diamonds And Pearls	49
11 The Black Album	22
12 Prince	11
12 Batman	11
14 Controversy	10
14 Graffiti Bridge	10
16 For You	4

Sign O' The Times was the undisputed winner of the favourite Prince/✿ album category (A2). Somewhat surprisingly, *Lovesexy* was voted second most popular album, receiving two more votes than *Purple Rain*. *Lovesexy* seems to be more popular with the European fans than the US ones. ✿ was voted fourth most popular album, which is a bit surprising since it was lambasted by the critics. But, if nothing else, the survey shows that an album's popularity amongst the hardcore fans (i.e. UPTOWN readers) and its commercial success have little in common. Likewise, critical opinion and the fans' point of view rarely coincide. For example, *Come* was written off by most critics when it was released, but our survey shows that many fans really like this album (eighth most popular). The case with *Around The World In A Day* is somewhat similar: it is an album that most critics disliked but which is a favourite album for many fans. *The Hits/The B-Sides* as is not included on our list since it is a compilation album.

The list of favourite Prince/✿ songs written for other artists (A3) does not really contain any surprises. However, it is worth mentioning how many first-rate songs that Prince has given away since 1989, "Love... Thy Will Be Done," "Shhh" (which might be reclaimed for *The Gold Experience*), "The Voice," "Open Book," "Yo Mister," and "If I Love U 2 Night." It is quite possible that his own albums, from *Graffiti Bridge* and on, would have fared better if he had kept or re-worked some of the songs for his own use. In the earlier part of his career, most of the really outstanding material were included on his own albums.

A3. Which are your three favourite songs written by Prince/✿ specifically for other artists?

1 Love... Thy Will Be Done	91
2 Nothing Compares 2 U	68
3 Manic Monday	61
4 A Love Bizarre	42
5 Shhh	34
6 The Voice	27
7 Open Book	23
7 Yo Mister	23
9 The Glamorous Life	20
9 If I Love U 2 Night	20
9 Mia Bocca	20
9 Sugar Walls	20
13 Love Sign	19
13 Time Waits For No One	19
13 777-9311	19

A4. Which are your three favourite unreleased Prince/✿ songs?

1 Old Friends 4 Sale	86
2 Crucial	51
3 Last Heart ¹	28
4 Crystal Ball ²	27
All My Dreams	27
6 Witness	25
Electric Intercourse	25
8 No Light In A Large Room ³	23
9 Empty Room	19
Extra Lovable	19
Grand Progression	19
School Yard	19

¹ also known as "If U Break My Heart 1 More Time"

² also known as "Exer Lover"

³ also known as "Welcome 2 The Ratso!"
(Votes for these titles also counted.)

Not unexpectedly, "Old Friends 4 Sale" was voted the most popular unreleased Prince/✿ song (A4). Recorded during the first batch of *Parade* sessions, in April 1985, it is definitely one of Prince's most personal songs. The song was later re-worked, with less personal lyrics, but it has yet to see an official release on record.

The first five songs on the list, "Old Friends 4 Sale," "Crucial," "Last Heart," "Crystal Ball," and "All My Dreams," are all from 1985 and 1986, perhaps the two most productive years of Prince's entire career. In addition, "Empty Room" was originally written and recorded in 1985 and "No Light In A Large Room" and "Witness" were cut in 1986. We have excluded all songs which are believed to be on *The Gold Experience*. Songs like "Gold," "Days Of Wild," "Billy Jack Bitch," "Dolphin," and "Endorphin-machine" all received many votes, probably indicating that *The Gold Experience* is going to be very popular amongst hardcore fans.

TS & COMMENTS

A5. Which are your three favourite Prince/ video clips?

1	Gett Off	78
2	Kiss	72
3	Raspberry Beret	59
4	Dolphin	44
	I Wish U Heaven	44
	7	44
7	Diamonds And Pearls	42
8	Partyman	39
9	Cream	34
10	Alphabet St.	32
	Batdance	32

There are few sensations in the video list (A5). It is interesting to note that the two most popular videos, "Gett Off" and "Kiss," represent two different approaches; the "Kiss" video is as stripped-down as the music is sparse, while the "Gett Off" video is the opposite of this "less is more" approach, including everything but the kitchen sink. Perhaps I would have expected the two *Batman* videos to do better. I think they are amongst the most theatrical and accomplished Prince has done. Compared to artists like Peter Gabriel, David Bowie, Madonna, Michael Jackson, many of Prince's videos look fairly simple and ordinary, even amateurish at times. They definitely lack the innovation or unpredictable quality of Prince's music.

A6. Which are your three favourite Prince/ tours?

1	Lovesexy	236
2	Sign O' The Times	141
3	Parade	97
4	Act II	91
5	Nude	86
6	Purple Rain	78
7	Diamonds And Pearls	59
8	Act I	51
9	1995 European tour	48
10	1999	25

Lovesexy was voted most popular Prince/*video* tour (A6), which is not surprising since it definitely is Prince's most daring and innovative show ever. The second position held by the *Sign O' The Times* show is also to be expected. It was quite a bold move to devote an entire show to one album, with just a few hits thrown in, but with a brilliant and consistent album like *Sign O' The Times* it made for a genuinely thrilling show. The earlier tours, which few current fans have seen, were bound to get lower ratings.

The most popular Prince/*bootleg* release (A7) is *Small Club/Het Paard van Troje*, the legendary aftershow in August 1988 on the *Lovesexy* tour. There are a multitude of different releases containing this concert so it is probably one of the most widely distributed Prince boot-

A7. Which are your three favourite Prince/ bootleg record releases?

1	Small Club/Het Paard van Troje	108
2	The Jewel Box	78
3	The Beautiful Experience	53
4	Platinum	42
5	Crucial	40
6	The Jewel Box II	27
	Yellow	27
8	Now	23
9	Glam Slam Box	19
	The Undertaker	19

legs ever. Most of the other releases on the top 10 list are compilation of outtakes, *The Jewel Box*, *Platinum*, *Crucial*, *The Jewel Box II*, *Yellow*, and *Now*.

B1. How do you like UPTOWN's...

i ... album articles:	4.42
ii ... tour reports:	4.58
iii ... discographies:	4.48
iv ... articles on Prince/ related artists:	4.04
v ... news section:	4.43
vi ... design and layout:	4.40
vii ... photo contents:	4.05
Average scores (maximum 5.00, minimum 1.00).	
Rating: 5 = excellent, 4 = very good, 3 = average, 2 = fair, 1 = poor.	

The UPTOWN related results were interesting to study, and, it has to be said, very flattering for us. According to the survey, the most popular aspect of UPTOWN out of the seven we listed in the B1 section, is our tour reports which got an average of 4.58 points out of a maximum 5.00. The tour reports were closely followed by our discographies (4.48), the news section (4.43), album articles (4.42), and the magazine's design and layout (4.40). It is obvious that the two weakest features of the magazine are the photo contents (4.05) and the articles on associated artists (4.04).

We will never be able to match the photo contents of an officially authorized fan magazine, but we try our best to get hold of unpublished photos of high quality. I think the relatively "poor" result for articles on related artists can be partially explained by the choice of artists we have had so far. Most likely, few hardcore Prince fans rate Mavis Staples (profiled in UPTOWN #11), Carmen Electra (UPTOWN #9), or George Clinton (UPTOWN #11) as their favourite related artists. I think many fans find the article on Apollonia 6 (UPTOWN #18) and this issue's Sheila E. story more interesting. The articles on Vanity 6 and The Time were included in early issues (UPTOWN #3 and #5), when the magazine only had a small circulation.

No less than 88.8 per cent think that we should include updates on bootlegs in every issue. 54.7 per cent want us to print letters from

B2. Do you think UPTOWN should include updates on bootlegs?

Yes:	88.8 %
No:	11.2 %

B3. Would you like UPTOWN to print letters from readers?

Yes:	54.7 %
No:	45.3 %

B4. Would you like UPTOWN to print brief advertisements from readers?

Yes:	60.6 %
No:	39.4 %

readers, while 60.6 per cent think we should print brief advertisements from readers. It is obvious that most people want more of everything, but we are having problems squeezing everything onto 24 pages, so I think it is unlikely that we will be able to print letters from readers or brief advertisements. We have tried to do this in the past, in a few issues, but it left very little space for things we felt were more important.

In the B5 section we asked what readers liked most about UPTOWN. Some of the things people seem most pleased with include:

- lyrics to unreleased songs
- Per Nilsen's articles
- the photos
- UPTOWN's critical viewpoint
- the full colour cover
- the computer graphics on the back cover

Some of the things readers would like to see more of in the future (B6 category) include:

- more colour pages
- more pictures
- regular bootleg updates and information
- more unreleased song lyrics
- enlarged news section
- more information on unreleased music
- *Parade*, *Sign O' The Times* and *Lovesexy* tour reports
- a question and answer section

We will of course take your suggestions into consideration, and I think some changes will be evident beginning with issue UPTOWN #21, which is the start of our fifth year. We will continue to work on improving the magazine, and we are grateful for all your help and ideas.

MAGNUS NILSSON

The winners:

The "Love Sign" promo CD and Margie Cox's "Standing At The Altar" CD single (kindly given to us by Edel Scandinavia):

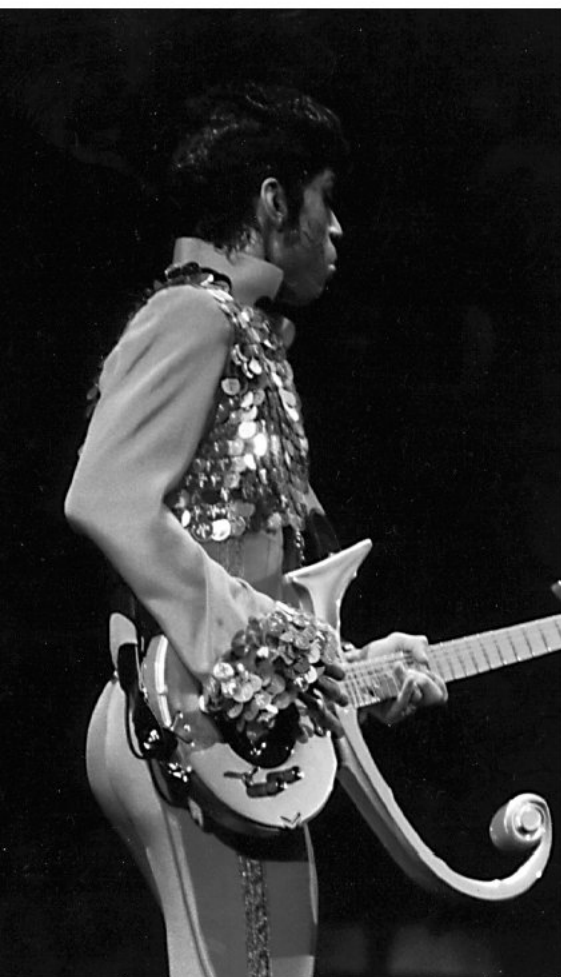
D.J. Jones, St. Paul, USA

Two-year subscriptions:

Jonathan Kegler, New Jersey, USA

Claudia Ferrario, Parabiago, Italy

Nicole R. Harris, New York, USA



PRINCE/♂ SITES ON INTERNET Interactive

Computer networks all over the world are linked together to form the Internet. On it, there are millions of pieces of information waiting. How can you get access to all of this information? Well, the most common method is through the use of a computer and a modem, along with an account through a national Internet operator. Many universities and corporations have access, too.

But, can you find anything about ♂? Oh yes, and everything (of the below mentioned) is of course free of charge (there is usually, however, a small access fee charged by the operators).

FAQL: On the Internet, it is common to find Frequently Asked Questions Lists (FAQL). It is a good start to read such a list, so you know where to find information and reference for some "how-to" type questions.

In fact, there are two FAQL for ♂. Send an e-mail to <prince-request@icpsr.umich.edu> requesting Jon Brode's FAQL (for Prince Mailing List) and/or to <chrisk@scsn.net> requesting Christopher's FAQL (for <alt.music.prince>).

Mailing lists: As soon as you have an e-mail address you can subscribe to a mailing list. Jon Brode <brode@icpsr.umich.edu> runs the Prince Mailing List (PML) with its Prince Digest, which has more than 1,300 subscribers. Every weekday, subscribers receive the newsletter in their mailbox. The PML is a discussion forum (only mails from the subscribers) where the readers comment, ask, and answer other readers concerning everything about ♂. For a

subscription, send an e-mail to <prince-request@icpsr.umich.edu>.

News groups: The many thousands of Internet's News groups could be described as bulletin boards where everyone with Internet access can read the mails in the group, and then answering or commenting by sending a new article to the group.

Naturally there is a ♂ group called alt.music.prince (AMP). Compared to the PML, AMP is more of a forum for casual and semi-knowledgeable fans, whereas the PML is a bit more factual and interesting, because Jon Brode moderates the conversation so only ♂-related messages appear.

File Transfer Protocol (ftp): Lots of computers on the Internet have files with programs, pictures, sounds, or text, free for everyone to download. You just connect to the computer and then simply take the files you're interested in.

A group of Prince fans, called the PLTT (Prince Lyrics Transcription Team), has been in existence since 1989. The 12 member team, currently coordinated by Tim Carlson <imgtcar@math.montana.edu>, have transcribed over 225 songs (only officially released). ftp-address: <math.montana.edu/pub/carlson/pltt>. In Holland, Richie B. <richie@morra.et.tudelft.nl> has an FTP site with 100 Megabytes of Prince pictures, lyrics and unreleased music. ftp-address: <morra.et.tudelft.nl/pub/prince>. He also has a lyrics server for the PLTT <prince@morra.et.tudelft.nl> (subject="lyrics"; body="HELP").

Chat/IRC (Internet Relay Chat): This is a bit like the Chat lines on the phone, where many people are discussing topics together.

♂ IRC address: <#prince channel>.

World Wide Web (WWW): If you have full Internet access you could use the WWW — a graphic world with pages and links to files, pictures, sounds, movies, news, texts or whatever, all over the world. When you see or read something interesting, you click on it, and you can be transferred to a different place on the earth.

Many of the "Prince people" above, and others, run the New Power Network (NPN). Here you can read just about anything about ♂ and comments by fans on the latest news, tour plans, records, reports from papers/readers etc. NPN's WWW address: <http://morra.et.tudelft.nl/npn/>.

There are many other WWW ♂ sites with people's "home pages," and they are increasing. Start by connecting to the NPN and you will find links to all the others, where you can find interesting topics such as bootlegs reviews, pictures, sounds, and discographies. There is for example a site of unreleased Prince/♂ songs run by the Databank Transcription Team (DTT). It can be accessed at <http://www.cs.odu.edu/~daniel/daniel.html>.

Official ♂ sites? None of the above is officially acknowledged by Paisley Park. ♂ says he has seen the Internet, but it is not known which account, if any, he uses. The NPG store in Minneapolis has an e-mail account <NewPwrGen@aol.com> but they do not often answer their messages question. The NPG band has used the following address for online conversations: <NPG2000.aol.com>. Paisley Park Studios has a WWW-site: <http://bitstream.net/paisleypark>.

UPTOWN on the Internet... UPTOWN has currently got a test site on the World Wide Web. Here you can find information on articles published in UPTOWN over the years. In the future, we are planning to include excerpts from forthcoming issues to give you an idea of what the new issue will contain. There is also a possibility that we will include some of the most interesting articles from sold out issues of UPTOWN, which many people have requested. We also hope to be able to update you on the latest ♂ news, in cooperation with the ♂ family. WWW address: <http://www710.univ-lyon1.fr/~burzlaiff/uptown.html>.

PRINCE/♂ PUBLICATIONS Release It

This is a list of Prince/♂ fanzines which we believe are currently in operation. However, we have not received new issues of some of these fanzines for quite some time, so it is likely that a few of them are no longer active. If we haven't received, or heard of, a new issue in time for our next issue, we will not include the fanzine in question. Please continue to send us your publications. Put us on your subscription list and we'll do the same.

The Continental PO Box 21268, 3001 AG Rotterdam, Holland, e-mail: <TheContinental@cindy.et.tudelft.nl>, WWW: <http://morra.et.tudelft.nl/TheContinental/> • Language: English.

Diamond Factory Global Namiki #401, 10-10 Nakamachi, Naka-ku, Hiroshima 730, Japan • Language: Japanese.

Divinity The Shockadelica Club, Apdo. Correos 117, 28921 Alcorcon (Madrid), Spain • Language: Spanish.

Dream Nation P.O. Box 106, Walsall, West Midlands WS1 3HJ, England, e-mail: <dreamnation@newpower.demon.co.uk> • Language: English.

Elephants And Flowers Stichting Principality, Postbus 12026, NL-3501 AA Utrecht, Holland • Language: Dutch.

The Interactive Experience PO Box 541, Sheffield S9 4YN, England • Language: English.

NewPowerSoul Ralf Gölpen, Hankepank 9, 52134 Herzogenrath, Germany, e-mail: <nps@pi.net> • Language: German.

Purple Kiss 143/D, Rue Denfert Rochereau, 02100 Saint Quentin, France • Language: French.

Scandalous Magazine Silkeborgvej 286, 8230 Åbyhøj, Denmark • Language: Danish.

7 Magazine PO Box 363, Chadstone Centre, VIC 3148, Australia, e-mail: <sevenmag@ozemail.com.au> • Language: English.

The Voice Kloosterstraat 50, 9150 Rupelmonde, Belgium • Language: Flemish.

♂ d/o Christian Loschi, Via Mengoni 9, 41012 Carpi (MO), Italy • Language: Italian.

the ♂ family (formerly known as *The Prince Family*) P.O. Box 2007, So. Hamilton, MA 01982-0007, USA, e-mail: <princefam@aol.com> • Language: English.

♂ Network Axel Aberle, Geierskopfweg 11, 65931 Frankfurt, Germany • Language: German.

N.P.G. (the official ♂ fanzine) Paisley Park Enterprises, 7801 Audbon Road, Chanhassen, MN 55317, USA • Language: English.



UPTOWN Subscription

USA & Canada

Nordic countries

Rest of the world

UPTOWN Back issues

USA & Canada

Nordic countries

Rest of the world

#1 (OCTOBER 1991): *Nude Tour Report* • *A Song 4 U* [songs written by Prince for other artists] #2 (JANUARY 1992): *Live 4 Live* [1991 live appearances] • *If I Gave U Diamonds & Pearls* [the *Diamonds And Pearls* album] • *A Talented Boy* [official recordings] • *Let's Work* [rehearsal tapes] • *Lyrics* #3 (APRIL 1992): *What Time Is It?* [The Time story] • *I Got Grooves And Grooves Up On The Shelf - Pt. 1* [outtake tapes] • *Dig If U Will The Picture* [video tapes] • *New Position* [US and UK chart placings] • *Lyrics* #4 - SPECIAL ISSUE (APRIL 1992): *The Definitive Prince Bootleg Discography* #5 (JULY 1992): *Respect* [cover versions performed by Prince] • *Nasty Girls* [Vanity 6 story] • *I Got Grooves And Grooves Up On The Shelf - Pt. 2* [outtake tapes] • *Live 4 Live 1991-1992* [live performances 1991-92] • *Hot Thing!* [on UPTOWN's policy regarding bootlegs] #6 (OCTOBER 1992): *Diamonds And Pearls Tour Report* #7 (JANUARY 1993): *The Funky New Album Entitled ♣* [the ♣ album] • *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] • *Purple Music* [unreleased songs] • *My Name Is Prince* [US promo discography] #8 (APRIL 1993): *I Really Get A Dirty Mind* [the *Dirty Mind* album] • *Dirty Mind Tour Report* • *The Ryde Dyvine* [the Act 1 and *The Ryde Dyvine* TV specials] • *Billboards* [the Joffrey Ballet] #9 (JULY 1993): *Act 1 Tour Report* • *Carmen On Top* [Carmen Electra profile] • *A Rock Soap Opera* [the unused segues from the ♣ album] • *Respect II* [list of cover versions performed by Prince] #10 - SPECIAL ISSUE (JULY 1993): *Shut Up! Already, Damn!* [Prince's interviews] #11 (OCTOBER 1993): *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] • *I've Got 2 Sides And They're Both Friends* [the philosophy of Prince] • *A King In The Land Of The Rising Sun* [Japanese discography] • *Welcome 2 The Dawn* [on Prince's new name] • *Let's Do It... Interactive* [Glam Slam Ulysses] • *Open Book* [bibliography] • *Lyrics* #12 (JANUARY 1994): *Act II Tour Report* • *Testin' Positive 4 The Funk* [George Clinton profile] • *They Call Me Melody Cool* [Mavis Staples profile] #13 (APRIL 1994): *All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] • *The Beautiful Experience* [the launch of the single] • *Original Prince* [US discography] • *Lyrics* #14 (JULY 1994): *Purple Rain - 10th Year Anniversary* [the album, tour and film] • *Isn't It A Shame This Ain't A Movie - Then U Could Rewrite My Every Line* [deleted movie footage] • *Could U B The Most Beautiful Girl In The World?* [The *Beautiful Experience* TV film] #15 - SPECIAL ISSUE (JULY 1994): *The Definitive Prince Bootleg Discography - pt. 2* #16 (OCTOBER 1994): *The Spirit's Calling, Here's The Reason Why* [the *Come* album] • *The Interactive Experience* [the ♣ Interactive CD-ROM] • *An Extended Member Of The Royal Household* [UK discography] #17 (JANUARY 1995): *Ain't That A Bitch* [the *Black Album*] • *A Song 4 U* [songs written by Prince for other artists - updated] • *Standing At The Altar* [exclusive interview with Margie Cox] #18 (APRIL 1995): *Origins Of The Minneapolis Genius* [exclusive interview with Pepé Willie] • *It's Automatic* [Australian discography] • *Sex Shooters* [the *Apollonia 6* story] #19 - SPECIAL ISSUE (JULY 1995): *The Definitive Posterography* #20 (JULY 1995): *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] • *Isn't It A Shame This Ain't A Movie - Then U Could Rewrite My Every Line - pt. 2* [deleted movie footage] • *The Glamorous Life* [the Sheila E. story]

